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UNIVERSITY OF ALBERTA

PEDAGOGICAL INITIATIVES: USING DRAMA
IN THE FRENCH IMMERSION PROGRAM



by

DEBORAH L. SHACKER

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE
OF MASTER OF EDUCATION

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EDMONTON, ALBERTA

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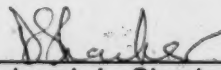
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This thesis is dedicated to Greg for his love, patience, and encouragement in my endeavors.

ABSTRACT

In this qualitative study, the teacher researcher's own grade three French immersion class of nineteen students was involved in a Social Studies' group drama on the early settlers. The intent was to describe student attitudes towards group drama and Social Studies and student language interactions during group drama. More specifically, the examination of language interactions focussed on four language functions and their frequency of occurrences, conversational moves, and English usage.

Oral reflection sessions, students' written journals, and researcher's field notes provided data on student attitudes. Audio and visual recordings provided data on student language interactions. Whereas all sessions were analyzed for conversational moves and English usage, only a representative sample of sessions were analyzed for language functions and their frequency of occurrences. The following results were found.

Two language functions, the informative and imaginative occurred in all contexts of the group drama. The directive function only occurred when the purpose of the session was to lead others in a specific task. The expressive function, which often reflected abstract thought, occurred in two contexts essential to group drama, problem solving and reflection sessions.

The children learned and used new vocabulary. They spoke in length and in detail. They used a variety of levels and styles of language for a variety of purposes. They were engaged in real, natural conversations that necessitated manipulation of conversational moves in order to gain entrance,

maintain a turn, change a topic, and exit from a conversation.

The majority of English usage was one word and more than one word utterances. These utterances indicated a lack of French vocabulary and they increased as group size decreased which further indicated a decrease in the opportunity of being supplied with appropriate input. The more lengthy utterances in English most often occurred between students in a conflict situation.

Student attitudes towards group drama and Social Studies were overwhelmingly positive. The students were not only highly motivated and liked what they were doing but they were serious about learning and thought that group drama was a good way for them to learn. It appeared that group drama played a key role in second language acquisition of this class.

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CHAPTER I

INTRODUCTION TO THE STUDY

Background to the Problem

Humans, being social animals, have used gestures and language to communicate with fellow human beings. Throughout time, human kind has learned more than one language to facilitate communication. Languages, other than one's maternal language (herein referred to as L2 or second language although it might actually be one's third or fourth language) have been learned both informally and with formal language instruction. Educators have long pondered over the way to teach L2 and many methods have been tried.

Often the methods reflect society's needs or the value society places on L2. Kelly (1969, cited in Stern, 1983) identified society's three broad objectives for L2 education throughout history. Languages may be taught for social or communicative purposes, artistic-literacy or appreciation purposes, or for philosophical or linguistic analysis purposes. Language education has also been influenced by developments and reactions to developments in a variety of disciplines such as linguistics, psycholinguistics, psychology, sociology, sociolinguistics and educational pedagogy. Although the many influential factors in its lengthy history and the intricacies and derivatives of all methods used in L2 education are very interesting, it is not the intent of this study to go into such depth. Rather a brief history of the twentieth century's major L2 methods, described in a simplified version, will be presented to gain a better understanding of L2 education today, and how drama might be a viable tool in L2 classrooms.

Second Language Education

During the late 19th and early 20th century the Direct Method (Omaggio, 1986), inspired by Jespersen and Berlitz, became a popular method of language teaching. The key element was that the target language was used exclusively and meaning was transmitted through paraphrases, actions and objects. It was thought that in order to learn, one must listen extensively to L2 and in order to speak, one must actively do so. Although this approach is still very much in use in many classrooms (with variations), its flaw was that it required a high level of motivation and attention on the part of the student. If the student was not focussed or not interested, the student fell rapidly behind since learning was cumulative.

In the 1920s and 1930s, the Reading Method (Celce-Murcia & McIntosh, 1979) made its debut in certain places for reasons of practicality. With the average length of language courses being only two years and the majority of learners never having contact with native speakers of the target language, the only reasonable goal was for students to read fluently. Reading strategies, graded passages with a controlled vocabulary, and an analytical approach to grammar were presented to aid reading comprehension. Although this method is criticized for only teaching reading skills, in general it achieved its very narrow goals.

With the development of behaviorism in psychology and structuralism in linguistics during the 1940s, 1950s and 1960s came the Audiolingual Method (Omaggio, 1986). It resulted from the Army Method (Stern, 1983) which was developed in a response to a need for administrators and interviewers to develop fluency, often rapidly in uncommon languages, during World War II.

The Audiolingual Method involved habit forming and reinforcement techniques, pattern drills and an attempt to involve the learner in communicative exercises. However critics noted that the rote learning and endless repetition associated with this method often resulted in boredom and the inability to create novel statements. Technical aids implemented in the Audiolingual Method continue to be a useful tool in the L2 classroom.

Although initiated in the 1960s the French immersion program (Hammerly, 1989) has continued to grow and gain in popularity ever since. In this program the students are immersed in the second language by taking their regular school subjects in the target language. It is thought that by doing so the child will learn naturally while focussing on the context of subject matter and attempting to communicate in meaningful communications necessary throughout the school day. Concerns over fossilization of errors and high attrition rates have been associated with immersion programs.

The 1970s saw a variety of methods introduced in second language education (as summarized by Omaggio, 1986). Asher introduced the Total Physical Response, a method emphasizing listening to commands made exclusively in the target language and activating the learner's kinesthetic-sensory system by physically responding to the commands. Terrell's Natural Approach was based on listening to comprehensible input and speaking on one's own initiative without errors being corrected.

Humanistic education and strategies also having an impact on L2 teaching in the seventies (summarized by Omaggio, 1986) deemed the affective domain of the learner to be of primary concern. The Counseling-Learning method stressed affective development in order to promote cognitive development. The teacher acted as a passive counselor while students freely expressed themselves in an anxiety free climate. Gattegno introduced the

Silent Way which laid the sole responsibility for absorbing learning from the environment on the student. Suggestopedia, created by Lozanov, emphasized relaxation and concentration exercises in the belief that these tapped the student's subconscious and allowed them to learn more.

The early seventies also saw the use of the Cognitive Approaches (Omaggio, 1986) which stemmed from cognitive theories of learning and Chomsky's transformational-generative grammar. It was thought that learners would create novel and correct utterances if they had an intellectual understanding of the rules. Rules were organized so that one might go from the known to the unknown. This approach has since been criticized for teaching too many rules and allowing too little time for practice.

In the seventies there was a general malaise about prescribing any one method and a general trend by linguists, researchers, and second language theorists (Omaggio, 1986) towards communicative competence was introduced rather than a narrow focus on linguistic competence. General trends in the seventies stressed the need for provision of a non-threatening environment, the active involvement of the learner, the appropriateness of utterances in different contexts, the use of language for a variety of purposes or language functions and above all, the importance of getting one's meaning across in communication. However, this disregard for grammatical accuracy which accompanied this last feature became a matter of concern for educators in the eighties.

The importance of grammatical accuracy reappeared as the notion of proficiency or a student's general competence in a second language and gained momentum in the 1980s. Oral proficiency rating scales (Liskin-Gasperro, 1982, cited in Omaggio, 1986) based upon three criteria: context, function and accuracy, were devised to determine the learners' proficiency

level. The better one performs according to the criteria the higher the level of proficiency. The five levels described ranged from Novice, to Intermediate, to Advanced, to Superior, to Native-like proficiency. Although the highest level is rarely achieved by L2 learners, Omaggio (1986) suggests that the Superior level may be reached if classroom instruction is organized according to the following principles:

1. Use of language in a variety of contexts
 - a) expression of one's own meaning as early as possible
 - b) active communicative interaction
 - c) creative language practice
 - d) authentic language
2. Use of a wide range of language functions
3. Linguistic accuracy at outset
4. Concern for affective needs as well as cognitive
 - a) motivation to learn
 - b) inclusion of a non threatening environment
5. Promotion of cultural understanding.

Hence, second language education has arrived at the point of stressing the previously mentioned principles.

The Use of Drama in Education

Another way in which the organizing principles of second language education can be employed is through the use of drama in the second language classroom. Although drama as theater has enjoyed an incredibly long history, for the purposes of this study, only the history of drama in education will be discussed. In England, around the turn of the century, the first documentation of drama in education was made by Harriett Finlay-Johnson (Bolton, 1985). Since the use of drama in education was viewed as a vehicle

for acquiring knowledge, subject matter and content were all important. In the early 1900s, education officials became concerned about what was actually being learned by the students and the teachers became accountable by turning drama into play production. Emphasis on elocution and acting took precedence over content (form versus substance).

In the 1930s and 1940s, Peter Slade's idea of natural and spontaneous improvisations, freedom of expression, and a lack of concern for content especially in terms of a script seemed to be a revolutionary idea (Bolton, 1985). To ease the teachers' nervousness about this type of classroom drama Slade wrote a book of ideas to help them get started. Unfortunately, these were used verbatim and drama became a process of teacher narrating and child acting out preset stories. In the 1960s, Brian Way combined Slade's ideas with those of Stanislavski. His drama classes focussed on sensory experiences, concentration exercises, life skills and finding oneself. Drama was no longer a form of symbolic expression but rather a form of sensory experiences.

Dorothy Heathcote, Gavin Bolton, Cecily O'Neill and Patrick Verriour in the 1980s, have reestablished the importance of content or subject matter in drama. Heathcote (Bolton, 1985) emphasizes that one must look outward before inward and that drama is a medium for understanding issues, principles, implications, consequences and responsibilities. Thus, as in the days of Finlay-Johnson, drama is again seen as a vehicle for acquiring knowledge about the world.

In 1985, Alberta Education published the Elementary Drama Curriculum Guide (1985) in which drama is defined as a means of learning through experience, cooperation, reflection, and enjoyment, learning about one's own and other's behavior, and activating divergent thought and affective development. The goals of drama in education are "to acquire knowledge of

self and others . . . to develop competency in communication skills . . ." and "to foster an appreciation for drama as an art form" (Elementary Drama Curriculum Guide, p. 3). There are many dramatic forms of expression under the umbrella term drama. These forms, outlined in the curriculum, are dramatic movement, mime, choral speech, storytelling, dramatization, puppetry, choric drama, reader's theatre, story theatre, playmaking, and group drama. Although many of these forms have been used in research on the use of drama as a teaching tool in L2, group drama has been chosen as the dramatic form of expression for this study.

Group drama is the last dramatic form of expression mentioned in the Elementary Drama Curriculum Guide (1985) as it is thought to be the most difficult form to incorporate in the classroom and because it encompasses many of the other dramatic forms of expression.

Group drama is an activity in which the teacher guides the class in decision-making through cooperative building of a drama using role. The emphasis is on creating the drama from the inside for understanding, more than for presentation (Elementary Drama Curriculum Guide, p. 162).

Through the process of social inquiry and cooperative decision-making in group drama the children may gain a better understanding of the concepts in social studies. Group drama may provide a variety of roles and situations or contexts in a non-threatening environment in which the second language student is motivated to use a wide range of language functions in meaningful interactions with fellow students.

Purpose of the Study

The purpose of the study was to describe and analyze the nature of the oral language interactions of French immersion students involved in a group

drama on the early settlers. The students' attitudes towards group drama and social studies were analyzed. More specifically the following questions were explored:

1. What specific language functions are characteristic of children's interactions during group drama and with what frequency?
2. How do children use conversational moves in their language interactions during group drama?
3. What is the nature of the occurrence of English during group drama?
4. What are the students' attitudes towards social studies and group drama in this setting?

Working Definitions For This Study

Educational Drama

Educational drama includes many dramatic forms of expression. The students may be involved in activities such as dramatic movement, mime, choral speech, storytelling, dramatization, puppetry, choric drama, reader's theatre, story theatre, playmaking, and group drama (Elementary Drama Curriculum Guide, 1985). At the elementary level, the primary purpose of drama is for learning rather than for performing.

Group Drama

Group drama involves a variety of dramatic activities ranging from mime to improvisation (Elementary Drama Curriculum Guide, 1985). The students may work by themselves, either in small groups or in the whole group. The teacher participates in role whether in a major role as an authoritarian figure or in a minor role. At times she may stand on the sidelines. The drama develops as the participants make suggestions and decisions as to what should happen

next. Group drama requires commitment from its players and stresses subject matter rather than acting skills.

Language Functions

This term will be used to refer to the type of statements or sentences uttered in order to communicate a message. They will be categorized according to their purpose in communication for which they serve.

The following four categories of language functions outlined in Le français à l'élémentaire: Programme d'études (1987) will be used. An English word for each function has been supplied by the researcher to simplify reading. The language functions are defined below:

1. Informative. The informative function refers to the use of language to obtain information or to inform others about a topic.
2. Directive. The directive function refers to the use of language to request help or permission or to make commands or give directions.
3. Expressive. The expressive function is the use of language to express one's own or to ascertain another person's likes, feelings, ideas or opinions.
4. Imaginative. The imaginative function characterizes the use of language for diversion, entertainment, or stimulation of the imagination.

Conversational Moves

In this study, conversational moves refers to the use of language to facilitate interaction and participation in conversations. Only those statements which do not meet any of the previously mentioned definitions of language functions will be included under the heading 'conversational moves'.

Allwright (1988) states that he has combined his ideas with those of Barnes and Todd and lists over forty types of skills necessary in conversations.

Since many of his examples could readily be defined as a language function, only certain examples are used in this study. More specifically, for our purposes, conversational moves refers to the use of language to compete for a turn, to maintain a turn, to change a topic, to avoid a turn, or to end a conversation.

CHAPTER II

REVIEW OF THE LITERATURE

A review of the psychological and linguistic benefits derived from dramatic activities in the second language and other classroom settings will be discussed. Although there is a scarcity of empirical studies, there have been many books, articles and ethnographic studies to support the use of drama. Through the discussion of such literature, it is hoped that the benefits of using drama in a second language classroom will be revealed.

Psychological Factors

Certain psychological characteristics such as motivation, self-confidence, and anxiety reduction, necessary for second-language acquisition as noted by Krashen (1982) are positively enhanced in participants in dramatic activities. Stern (1980) states that "drama encourages the operation of certain psychological factors in the participant which facilitate communication: heightened self-esteem; motivation and spontaneity; increased capacity for empathy; and lowered sensitivity to rejection" (p. 77).

Non-threatening Environment.

Although a non-threatening environment is important in all classrooms, it is particularly important during drama and language activities where the child plays another role and/or attempts expression in another language. Language is an expression of self and every time the child speaks he is revealing a part of his identity. In drama the student reveals his identity in his actions and

participation whether it be when he is role-playing or when he is simply reflecting his thoughts about the dramatic activity.

Omaggio (1986), Hines, Early, and Crookall (cited in Stern, 1980) find that working in small groups aids in the lowering of the students' inhibitions. The students are not alone in their efforts and therefore do not feel so conspicuous. They may feel that there is safety in numbers. Hines, Early, and Crookall state that role playing might have something to do with the lowering of inhibitions. In role playing the critical judgement is focussed on the character, not on the student and "consequently, they lose their normal inhibitions about speaking . . . relax, forget, become the characters they are portraying, and language flows" (Hines, cited by Stern, p. 80).

Role play, because of the way in which the "role shields the learners against the less desirable consequences" (Crookall, 1978, cited in Stern, 1980, p. 80) of inhibitions about speaking, has been used to help students with language disorders. Schlanger's and Schlanger's (1971) role play activities with asphasics resulted in "(1) some relief of frustration and anxiety concerning deficient communication, (2) loss of inhibition, (3) a strong sense of accomplishment, and (4) insight into the problems of self and the feelings and actions of others" (cited in Stern, p. 87). Thus "several educators have found that drama creates a non-threatening situation which can reduce and even eliminate sensitivity to rejection" (Stern, p. 80).

Self-esteem, Self-concept, and Confidence

Not only may drama lower inhibitions and provide a safe environment but it may also allow the student to gain confidence by building up his self-esteem and self-concept and therefore gain competence in a second language.

"Heyde (1979) found that there appears to be a predictive quality to the correlation between self-esteem and the ability to orally produce a second language. Results indicate that students with high self-esteem received higher teacher oral production ratings than low self-esteem students". . . . Stern says that "this implies that increased specific self-esteem should improve the language learner's oral proficiency. Advocates of drama in L2 learning support this hypothesis and believe that an effective way of raising self-esteem is via drama" (Stern, 1980, p. 80).

Archibald (1987) notices that drama has something to offer his second language class. He believes that both drama and second language students need to look and sound confident. In terms of elocution the voice box must be relaxed, a variety of pitch is necessary to maintain interest, the volume must be audible, and the rate must not be too speedy which may emulate nervousness. These voice qualities produce an appearance of confidence.

Wagner (1988, p. 48) says, "several studies have shown that drama has a positive effect on personal attitudes often associated with language growth: self-confidence, self-concept, self-actualization, empathy, helping behavior and cooperation."

Motivation

The role of motivation in successful language learning has been studied by Gardner and Lambert (1959). They find that linguistic aptitude is not as important to successful language learning as is motivation. Two types of motivational orientation are examined: integrative or a willingness to be like a member of the language community, and instrumental, or a desire to learn the language for utilitarian purposes. Although both have a positive effect on language learning, integratively-oriented students are generally more successful than instrumentally-oriented students. Drama may be a way of increasing students' motivation.

Susan Stern (1980, p. 79) summarizes Hsu, Via and Moulding by saying: "Dramatic activities inspire students to want to learn another language. They are a curative for the frustration and lagging interest which often occur during L2 learning, and they facilitate acquisition of the target language as a result." Hsu (1975), a teacher of Chinese as a second language, finds play production to be a highly motivating experience for the students and feels that it rekindles their interest in learning the language. Via (1976), when teaching English in Japan, also found the use of a play to be a successful means of motivating the students.

John Daniels (1985, p. 141) recounts his findings from a week long experience integrating drama, social history and French: "The week did considerably boost motivation, particularly from those who had shown less interest in the subject previously. There was also a greater commitment to oral work from the children who had taken part and an improvement in their ability to express themselves in French."

Meaningful Context

The purpose of language is to communicate a message. When language is studied as isolated grammatical elements, it loses its purpose and lacks meaning.

McNeece (1983) and Cummins (in Oller, 1983) feel that the classroom often reflects context-reduced communication and that there is a need to return to a more holistic approach. Krashen (1982), with his input hypothesis, states that we acquire language by "going for meaning first, and as a result we acquire structure" (p. 21). The whole language approach, (Goodman, 1986), now becoming more widely used in our schools, is an attempt to overcome the problems associated with dissecting language into parts.

Maley and Duff (1978, p. 7) also recognize that

a situation is a totality, and by extracting the verbal content to study it in isolation we risk losing or deforming the meaning. Drama can help us to restore this totality by reversing the learning process, that is, by beginning with meaning and moving to language from there.

"Moulding (1978) emphasizes that drama provides the context for a meaningful exchange in which participants see a reason to communicate" (cited in Stern, 1980, p. 79). John Daniels (1985, p. 141), in his week long attempt to integrate drama with Social Studies and French, notes that "perhaps for the first time, the language became real to them." An ESL teacher, Via (1976, cited in Stern, p. 79) notes that "functioning as an end in itself as well as a topic for discussion and analysis, play production created a genuine communication need where students had to use natural conversational English in a meaningful context."

Drama has been used as well in first language classes with children having articulation and stuttering disorders. "The program was initiated to bridge the gap between therapy at the clinic and everyday speech. The successful results of this program served to illustrate the correlation of creative dramatics to speech correction" (Stern, 1980, p. 86). Schlanger and Schlanger (1971, cited in Stern) used role play with asphasics and found it successful because "it helped them get closer to communicative intercourse so that they no longer felt that they were restricted to speaking in isolated and often seemingly meaningless words in a rote manner" (p. 86).

The use of drama is not without its dangers, however. Role play, used by an insensitive or inexperienced teacher may result in "a stultifying absence of communication between players, followed by some nervous laughter" (Piper and Piper, 1983, p. 82). This can easily occur according to Piper and Piper

when the roles and scenarios are meaningless, inappropriate or "alien to students' needs and experience" (p. 87). They suggest designing activities which reflect everyday reality rather than a fictional pretense in order to allow students to choose a role which is appropriate to them and which allows them to become committed to the drama experience. Drama should "allow(s) students to work in groups, to create, direct, make decisions, evaluate and respond within functional, meaningful and relevant contexts" (Nelson, 1988, p. 21).

Multisensory Approach

Dramatic activities offer a multisensory approach in the sense that the cognitive, affective and psychomotor domains are engaged during drama.

If we consider the taxonomy of educational objectives identified by Bloom (1956), we see that creative drama provides opportunities for experience in and therefore growth in the cognitive, affective and psychomotor domains. Through involvement in improvisations, students must engage themselves with knowledge, comprehension, application, analysis, synthesis, and evaluation in the cognitive domain. In the affective domain, they receive or attend. They also respond, value and organize. Drama involves nonverbal as well as verbal communications. Therefore, pupils have opportunities to grow in their abilities in the movement emphasized in the psychomotor domain (Nelson, 1988, p. 22).

Cognitive Domain

In terms of the cognitive domain, Dorothy Heathcote, Gavin Bolten, Cecily O'Neill and Patrick Verriour, in the 1980's, have re-established the importance of content or subject matter in drama. Heathcote (cited in Bolten, 1985) emphasizes that one must look outward before inward and that drama is a medium for understanding issues, principles, implications, consequences and responsibilities.

As an example,

Social studies teachers may use the techniques of drama and story telling to promote their students' understanding of (1) the significance of historical events, (2) the commonality of experiences across cultures and time (Heathcote, 1975), (3) history as the story of how people through all periods of time have grappled with common problems (Wagner, 1976), (4) the repeated patterns found in historical events, (5) the similarity of concerns and the needs of people around the world, and, most important, (6) the impact of major events upon the lives of people and their own lives (Miller, Vanderhoof, Patterson & Clegg, 1989, p. 26).

Other researchers such as Moffett (1983), Vygotsky (1962), and Heath (1983), as summarized by Nelson (1988), substantiate the link between cognitive growth and language. "Drama can also provide both teacher and students opportunities for actively negotiating meanings in situations which require abstract, reflective thought and language" (Verriour, 1985, p. 186).

Psychomotor Domain

In terms of the psychomotor domain, Piaget (1962) has long been known as an advocate of allowing children to manipulate their environment and to become physically involved in order to learn more effectively. He also stresses that one should begin with concrete experiences and move towards the abstract from there.

If one considers sign language as a form of symbolic gestures, one may appreciate why Brown (1988) advocates the use of drama in conjunction with the teaching of sign language in order to "create a language experience that the child participates in firsthand . . . and . . . involves using the entire body for transmitting information on a much larger scale than sign language" (p. 4). Drama, she states, creates a highly stimulating atmosphere where comprehension is dramatically increased.

The information transmitted through facial expressions and body language should not be underestimated. Brunet (1985) contends that it has been found that in communication we rely only 7% on the meaning of words, 38% on the manner of pronunciation, and 55% on facial expression and body language. If this is true, then it is only logical that one therefore becomes aware of others and of one's own body language to gain comprehension and competence in communication.

Affective Domain

The affective domain, which has been regarded as a right hemisphere function of the brain, has gained importance in language development owing to recent research in the field where it had been thought that language was predominantly a left hemisphere function. As a way of engaging the students use of the right hemisphere, researchers emphasize the importance of

... affective-based, and therefore R-Mode, techniques as getting the student physically involved in the learning process, letting the student feel comfortable and at ease in the classroom, and establishing a congenial and friendly relationship between student and teacher. The founders of these approaches have reported them to be effective (Danesi, 1988, p. 25).

By using approaches that actively engage the students' affective domain, second language acquisition may be effectively enhanced. More specifically, researchers have drawn relationships linking the function of the right hemisphere to the initial learning stages of L2 students, the understanding of meaning in language utterances, and memory which is essential to second language acquisition. These findings will now be discussed.

In Danesi's (1988) extensive summary of research in the field of bimodality, he feels that the hypothesis of "Opler, Albert, and Gordon (1975) posits that the right hemisphere is highly active during initial learning stages of

adult L2 learners" (p. 27). He explains that "the right hemisphere seems to have a more appropriate anatomical structure for initial learning tasks" (p. 27) whereas the left hemisphere "... finds it difficult to decipher information for which no preexistent codes or programs are available" (p. 17). Thus new learnings in the second language may be more readily acquired if the students are physically involved in the learning process and if they feel at ease in the classroom environment.

It has often been thought that L2 learners go for meaning first and then learn grammatical structures (Krashen, 1982). The function of the right hemisphere has been linked to initial learning tasks of L2 students as well as to the understanding of meaning in communications:

Determination of the sentence as declarative, interrogative, imperative, or conditional; determination of figurative meaning; understanding of humor; processing of most prosodic phenomena" (Danesi, 1988, p. 19)

are right hemisphere functions whereas

... understanding of the formal relations (phonological, morphological, etc.) among the parts of a sentence; linking of the syntactic and semantic elements in a sentence; determination of sentence implication and identification of formal errors; control of motor functions of speech" (Danesi, p. 19)

are left hemisphere functions. As each hemisphere has a role to play in language processing, one realizes the importance of avoiding teaching in a manner that affects only half of the brain. When stressing communication for meaning in the L2 setting, affective-based activities that activate the right hemisphere are important to consider. Those activities that activate the right hemisphere are vital for enhancing accuracy in second language communications.

Another way in which the right hemisphere is important to second language learning is its effect on memory. Munsell, Rauen and Kinjo (1988)

note that memory is now thought to work most effectively during sleep where thoughts or information are processed by the visual mode in a dream-like fashion. It is therefore supposed that new learnings should be presented in modes that would readily lend themselves to visual representations. This would include verbal as well as more important, visual and motor representations in an eclectic fashion.

However, the conclusions ascertained to the bimodality of the brain have often been questioned as to their validity (Munsell, Rauert, and Kinjo, 1988) and one must be careful about oversimplifying the workings of the brain. Nevertheless, the engagement in activities thought to activate the affective domain demands more credit in the role of language development than it has been granted previously. "Drama offers the possibility of a synthesis of language, feeling, and thought which can enrich the individual's inner world; increase awareness and understanding of the outer world, and develop competence and confidence in operating within it" (Morgan & Saxton, 1985, p. 211). It appears that drama may prove to be an effective device in promoting second language acquisition as it is conducive to the affective domain, the psychomotor domain, and the cognitive domain.

Literacy Factors

Research pertaining to the effects of drama on literacy was prompted by theories linking the cognitive skills necessary in reading and writing to dramatic play. Piaget (1962) and Vygotsky (1978, cited in Wagner, 1988) drew parallels between literacy and dramatic play in the sense that both involve the use of symbols and decontextualized behavior and language. Language and gestures are used to attach new or make-believe meanings to objects, people

and situations in dramatic play. In reading and writing one attaches meaning to letters, and language is decontextualized as it occurs outside the realm of the real world.

In an examination of play and its affect on kindergarten children's achievement Pellegrini (1980) found that play was a significant predictor of success in prereading, language and writing. Using Smilansky's (1968) cognitive play categories: functional play, constructive play, dramatic play and games with rules, he found that dramatic play was the best predictor of achievement. Previous to Pellegrini's study, Tucker's study (1971, cited in Wagner, 1988) revealed that creative dramatics improved kindergarten children's reading readiness.

Further support for the impact of dramatic play on reading comes from Durkin (1966). She observed that children who played 'school' also read early. Wolfgang (1974, cited in Isenberg & Jacob, 1983) found that first grade boys who had difficulty in reading did not demonstrate high levels of symbolic play.

Studies have been carried out on the effects of drama on reading comprehension. When comparing three training conditions: thematic-fantasy play, adult led discussions or drawing, Pellegrini and Galda (1982) found thematic-fantasy play to be the most effective in aiding comprehension. Children were more successful in their attempts to retell stories in sequence and in detail. However, three years later, Pellegrini (1985) found the ability to recall was significantly higher when measured immediately after the activities but not when measured one week later.

A significant improvement in comprehension due to story dramatization activities was reported by Henderson and Shanker (1978). Compared to a control group using basal reader workbooks, the children involved in drama did significantly better in recalling details, sequencing events and generalizing the

main idea. Dansky (1980) found evidence "to support the contention that S-D (sociodramatic play) activity significantly enhances children's comprehension, recall and construction of sequentially organized, causally interrelated series of events" (p. 56). "Galda (1984) found that dramatizing a story 'seems to result in a greater understanding of cause and effect and the motivations and emotional responses of the characters' (p. 114)" (cited by Wagner, 1988, p. 50).

In a review of research, Wagner [1990] documents two studies, (Harris and Rossenberg, 1983 and Burke, 1980), in which dramatic activities had no significant impact on reading. In the first study, high school sophomores, after engaging in creative dramatics, showed no change in responses of empathy, identification, association, or moral responses. In the latter, grade seven students showed no significant difference in reading ability or self concept whether engaging in creative dramatics or a laboratory reading instruction program. Perhaps dramatic activities are a factor of early growth in literacy rather than later.

With regards to the effect of drama on writing, Pellegrini (1984) found a correlation of word writing fluency for kindergarten children. Others, too have found a strong relationship between dramatic activities and writing achievement. In Wagner's (1988, [1990]) reviews on research she cites the following four studies. In her own study (1986) with grade four and grade eight students, those involved in role playing before writing wrote significantly better persuasive letters. The letters were evaluated according to the degree to which they tailored their persuasion to the audience. When comparing the effects of story dramatization and structured discussions, Roucibek (1983) found that the former improved fifth graders' writing. They wrote stories which were evaluated according to the Diederick Writing Assessment Scale and scored higher on elaboration, ideas and flavor. After dramatic activities, Ridel (1975) noticed

ninth graders wrote more original and creative stories and Troyka (1973) found an effect of .75 on persuasive essays of college freshmen. The literature thus seems to support the contention that drama has a positive effect on literacy.

Linguistic Factors

Advocates of using drama activities in the second language classroom see such experiences as the means of exploring and developing oral linguistic features of the second language. Ionesco (cited in Kerr, 1987) and Neglia (1982) view play production as providing opportunities to study structures and to have considerable practice in pronunciation and intonation while communicating in the past, present and future tenses.

Some studies support the use of drama to improve oral language in a variety of classroom settings. McIntyre (1957, cited in Wagner, [1990]) found that there was a significant reduction in the number of consonant articulation errors in students with speech disorders who were involved in drama activities. The effect of drama on vocabulary has been researched by Fitzsimmons (cited in Massey & Koziol, 1982). The findings indicated that greater retention of vocabulary occurred in children who were involved in drama activities. In Wagner's (1988) research review several studies (such as Vitz, 1984 and Snyder-Greco, 1983) also reported the positive effect of drama on vocabulary. Vitz reported an increase in the number of words and in the length and complexity of sentences spoken by ESL students. Snyder-Greco identified a significant gain in the number of words spoken in projective language

Norton (1973, cited in Wagner [1990]) found that grade two students improved significantly in the total number of words and in the fluency, coherence, originality and flexibility of their oral language after participating in a

program of pantomime and improvisation. Stewig and Young (1978, cited in Stewig and Vail, 1985) saw a significant improvement in total verbal output, total T-units, words per T-unit and ratio of clauses to T-unit with grade four and grade seven students who had been involved in creative drama lessons. Pellegrini (1982) observes that children use more explicit language when engaged in dramatic activities.

Smilansky (1968) in a study with disadvantaged Israeli children found that dramatic play facilitated development of oral language and social behavior. Lovinger's (1974) study showed that preschool disadvantaged children taught to use fantasy play increased their use of language and their ability to deal with cognitive tasks.

Contrary to the research previously mentioned, Wagner (1988) cites two studies (Dunn, 1977 and Youngers, 1977) in which drama did not have a significant effect on oral language. In addition, Stewig and Vail (1985) found that drama had neither a significant nor an adverse effect on the oral language of students. In their study they examined the total verbal output, the number of words per T-unit and the total T-unit output. Stewig and Vail noted several weaknesses in their study that may have affected the outcomes. Inexperienced teachers led the activities. Frequent interruptions in an inflexible schedule occurred. Due to lack of space, only half of the group participated at one time which led to a performer/audience situation. The pretest involved the retelling of a story that was more complex and less commonly known than the story used in the post test.

Language Functions

From simply recording the number of words spoken, one must next examine the words in context, within sentences, to determine the use of the

language. "Halliday's (1975) contention that many school children are restricted in those functions of language deemed critical to initial school success has prompted a small number of drama educators to create dramatic contexts which will enable children to engage in a more extensive range of language functions" (cited by Verriour, 1985, p. 182). Jones (1986) says that students in drama "analyze, discuss, argue, report, state a case, question, negotiate, conciliate, mediate, explain, denounce, agree, tackle problems, and make decisions in a cohesive manner" (p. 7). Maley and Duff (1978, pp. 19-26) use such categories as transactional language, discussional language and performance language when noting the language functions used in second language drama classes. In great depth and detail they list many possible uses of language in drama.

The National Association for Drama in Education (cited in Morgan & Saxton, 1988, p. 34) find the three types of language in common usage in schools and communities to be:

1. Informational: to provide concrete and specific information,
2. Expressive: to express personal thoughts, feelings and ideas, and
3. Interactional: to negotiate meaning, information and ideas.

The language that was found in school classrooms other than drama classrooms was 67% informational, 33% interactional, and 0% expressive. By contrast, the language within drama classrooms was found to be 41% informational, 32% interactional and 27% expressive which shows a major increase in expressive language. In support of the language used in drama classrooms, Heathcote (in an interview with "Language Arts", 1983, p. 701) says that drama "allows many different levels or styles of language, from informal to formal, to be used and explored by children. I, (Heathcote), don't see that happening in ordinary teaching."

Schaffner, (cited in Morgan & Saxton, 1988), Heathcote (in an interview with "Language Arts", 1983) and Bayoff (1986) highly recommend dramatic activities, be they group drama or play production, for providing opportunities to explore many different types of language. The student may be participating in dramatic activities and using language necessary for the role he is playing. Role playing has been found to be an effective device for testing oral communicative competence because a wide range of functions may be readily observed (Evans, Gaudin, & Raveau, 1987). As one's role changes, one's style as well as one's purpose changes and thereby offers the student a wide range of language possibilities. Furthermore, the student may be observing, listening, discussing, and reflecting on the language of others and on his own language and ways of expressing himself during drama. "Reflection, in or out of role, through listening, speaking, reading, writing, or depicting, provides valuable opportunities for students to use language expressively, engaging them in anecdote, observation, speculation, thinking aloud, and theorizing" (Schaffner, cited in Morgan & Saxton, 1988, p. 36).

Conversational Management Skills

Drama with its array of roles and situations may provide the different contexts necessary for students to gain sociolinguistic skills. Students need to determine what is appropriate from formal to informal language in real life conversations. This then affects many aspects of the language. Researchers have used role play as a means of testing the student's level of communicative competence according to sociolinguistic appropriateness.

When evaluating sociolinguistic competence, Toohey (1984) emphasizes the importance of specifying the physical, social and linguistic settings necessary in real life conversations. Toohey devised role play

interviews to test ESL students' communicative competence according to sociolinguistic factors such as the quality of pronunciation, syntactic sophistication, richness of information, vocabulary unity and general task scores. These activities reflect a question and answer format integral to interview style tests.

Berrier (1989) questions the validity of role play interview tests based on a question and answer format on the premise that they do not reflect common usage of language. Interacting, sharing responsibility for the conversation, and cooperating are essential in dialogue. Berrier professes the use of role play scenarios as they can reflect a variety of language functions, a variety of situations and authentic interchange of ideas. Through role play, Berrier suggests that one may not only evaluate grammatical competence but also sociolinguistic factors such as: adequate expressions, styles, levels of language, the linking or cohesiveness of ideas and strategies for auto-correction. All of these are needed in real life communication.

Also needed in real life conversations are other types of conversational management skills or conversational moves. Although most of Allwright's (1988) forty-four categories of conversation skills may be classified as language functions, only certain categories fit the classification of conversational moves. The student competes for the floor, initiates discussion, moves on to a new topic, avoids discussion, and concludes or ends discussion, pertain specifically to conversational moves. Thus conversational moves are necessary in real life conversations and students need practice in order to gain competence. Dialogue in meaningful communications during dramatic activities may provide students with the opportunity to practice conversational skills and sociolinguistic skills.

Use of L₁ in the L₂ Setting

The use of one's maternal language or L₁ in the second language classroom has long been a concern for educators. Although very little information is available regarding its occurrence during dramatic activities in the L₂ setting, important information does exist about its occurrence in regular L₂ classrooms. Generally it has been condemned as a detriment to L₂ development in communication classrooms. In early years children were even punished for using L₁ in the L₂ setting. More recently there is greater understanding of its occurrence but teachers try to avoid its use as much as possible.

In an examination of L₁ in the foreign language classroom, Papaefthymiou-Lytra (1987) noted linguistic, affective and social factors causing its occurrence. When one's inability or lack of knowledge of the second language hinders communication, learners resort to L₁. Learners also resort to L₁ in awkward situations in order to save face or when expressing attitudes and feelings about the lesson to fellow students. When feelings such as aggressiveness, disagreement, dissatisfaction and dislike occur L₁ is often used. However, the more L₁ is used in these situations, the less L₂ input is received. Learners need to hear role models use L₂ in these situations in order to become more competent in doing so.

Cultural Factors

In upholding the view that much information is transmitted in conversation through facial and body language, drama activities might aid the second language learner and the teacher has an obligation "à sensibiliser ses étudiants à ces profondes différences de comportement gestuel entre diverses nations" (Brunet, 1985, p. 549). Through the experience, the analysis and the

reflection of dramatic activities based on the culture of the second language a student may come to a better understanding and tolerance for the differences that he/she experiences. The use of literature and plays on historical or social events can shed further light upon the new culture. Hence the participation in dramatic activities can be beneficial towards one's understanding of the target language culture and one's competence in a second language.

In summary, drama activities, may be a means of including cultural, sociolinguistic, and conversational components thought to be necessary for competent speakers. Drama may provide opportunities for the development of linguistic skills and literacy. Dramatic activities conducted by a competent teacher can create a positive psychological atmosphere conducive to second language acquisition. The literature supports the contention that drama may prove beneficial for learners in the second language classroom.

CHAPTER III

RESEARCH DESIGN AND METHODOLOGY

In this chapter a description of the participants in the study, the research design, the group drama structure, the means of data collection, selection and reorganization of the group drama sessions will precede a brief summary of the data analysis and a discussion of the validity and reliability of this study.

The Sample

The teacher researcher gathered information on the language interactions and attitudes of 19 students involved in a group drama in her own grade 3 French immersion classroom. There were eight boys and eleven girls either eight or nine years old. There was an equal distribution of low average, average, and above average students in terms of ability and achievement.

The majority of children lived with both parents of average to above average socioeconomic status. The majority of parents were well educated and demonstrated interest, concern and involvement in their child's welfare and education. Many of the children's parents volunteered their help in the classroom and in school events.

The elementary school is located in a satellite community of a relatively large city. At the time of the study, there were six French immersion, twelve regular program, and two kindergarten classrooms in the school. Challenge programs, learning assistance, counseling and speech therapy were offered to children needing such services. Extracurricular activities at the lunch hour provided division two students with sports, choir, percussion and drama

activities. Many special events such as winter and summer sports days, carnivals, dances, book fairs and hot lunch days as well as curriculum based field trips further enriched the students' education.

The teachers, support staff, administrators and parents worked cooperatively together. The administrators encouraged the implementation of new teaching methods. There was full support and cooperation from the administrators, the parents and the school board for this study. Although it was not obligatory to participate or to remain in the study, all of the children did.

The students had been exposed to a variety of drama activities including a group drama on the Inuits in grade three. The teacher had previous experience in leading two group dramas, in using drama to teach French, in leading a drama club and had been involved in drama in her own secondary and post secondary education.

The Research Design

The teacher researcher approach best suited this study using group drama. Strickland notes that teacher researchers "undertake research in order to get a better understanding of events in their particular educational environment" (1988, p. 56). Strickland further points out that the teacher researcher approach is an effective way to conduct research in naturalistic settings where the research is on the process of teaching and learning rather than on end products. The study of group drama which is process or a means of learning needs to be conducted in a naturalistic setting in order to study the phenomena as it occurs.

Group drama relies on teacher involvement in role alongside the children in the creation and resolution of the plot. The emphasis is not placed on a performance for an audience. The danger of having outside researchers is that

student stereotyping, overacting, and inhibitions may arise. However the role of teacher researcher is not an intrusive one as she continues to participate in the drama. Therefore, the children maintain their focus on the content, and the group drama proceeds normally.

The qualitative approach to research was used because "qualitative researchers go to the particular setting under study because they are concerned with context" (Bogdan & Biklen, 1982, p. 27). The language used by students in group drama is not scripted or memorized, but rather is entirely their own. It is created and used in a meaningful manner within the context of the drama. This qualitative study provides a detailed description of the children's language as is, left in its wholistic state, used for meaningful communication in context without having been manipulated or dissected for other purposes. Thus the detailed description, noted by Spradley (1980) as an important element in qualitative research, provides insights into language use as well as in drawing conclusions as to the usefulness of group drama in the second language classroom.

As group size and teacher involvement often affect individual student performance, these factors were varied throughout the group drama. Group sizes varied from pair work to small and whole group work. The roles of the teacher researcher in the group drama ranged from an authoritative role to a minor role to the role of a bystander. Furthermore, the reflection periods also allowed for individual differences, as they included both writing sessions and oral discussion sessions.

Jonathan Neeland's (1984) clear and succinct planning structure was used as a basis for planning this study's group drama. His initial stage of planning consists of 'matching the group to the material'. In determining the activities or the frames for the group drama, one must firstly describe the group,

the theme, the purpose and the focus. As the group was described at the outset of this chapter, there is no need to describe it again here. The theme chosen for the group drama was the lives of the early settlers as this was a part of the curriculum in social studies. The purpose of using group drama for teaching the unit on the early settlers was to provide opportunities for using a variety of language functions, for learning the objectives of the social studies unit, and for active participation in decision making and problem solving activities.

The learning objectives of the unit on the early settlers served as a basis for the focus of the group drama. In determining the focus, only those learning objectives which were more conducive to dramatic tension and dramatic activity were chosen. Thus, the four areas of focus were:

1. The early settlers in their homeland.
Who were they? Where were they from? Why did they come?
When did they come?
2. The voyage to Canada.
How did they travel? What was the trip like? What hardships did they endure? In what ways did they have to cooperate? What were their goals and aspirations?
3. Life in Canada.
How did they decide where to settle? How did they satisfy their basic needs? In what ways did they work alone or together? Why did they choose to work alone or together? How did they spend their leisure time?
4. Reflection upon the past.
How did they view the changes of lifestyle? How did they adjust to change?

The second stage of Neeland's (1984) planning structure is 'establishing the dramatic context' or more explicitly defining the contexts, roles, relationships, and dramatic tension. Once one establishes the dramatic context, one proceeds to the third stage of 'framing the dramatic context'. The frames refer to the activities. Many particulars are considered during these two stages. The

following questions, inspired by Neelands, were considered during the planning stage:

- When and where does the drama take place?
- What are the roles and relationships at the outset of the drama?
- What is the motivating force, tension or problem to be resolved?
- With what viewpoint, degree of emotional distance and degree of directness are we entering the dramatic context?
- What are the pros and cons for each of the possible frames?
- In what direction might each frame lead us?
- Which frames are most appropriate for the group in terms of the unit's learning objectives, language interactions, group sizes, level of teacher involvement, and degree of emotional distance and directness?
- What alternative plans do I have for each frame in the event that the children lead the drama in a different direction?

I shall now proceed with a description of the dramatic contexts and frames of the group drama in this study. It should be noted at this point, however, that often within any one frame, several sessions may occur. By sessions I mean a change of group size, of teacher involvement, or a change in role activities to reflection periods not in role. Thus some frames consisted of only one session, while others consisted of more than one.

Group Drama Structure

Dramatic Context: In the Homeland

Frame: Village meeting

- Session 1: whole group, teacher in role
Village meeting is called to discuss homesteading in Canada.

Frame: Deciding whether to stay or go

Session 2: small groups, teacher as bystander
Families meet to make a decision supported by reasons.

Session 3: whole group, not in role
Reflection period on decisions made and direction of drama.

Frame: Signing the documents

Session 4: whole group, teacher in role
Villagers are informed of procedures for departure.

Session 5: small groups, teacher as bystander
Families pay departure fees and state reasons for being best candidates.

Session 6: whole group, teacher as bystander
Families sign official documents for departure.

Frame: Preparation for departure

Session 7: small groups, teacher as bystander
Organization and packing of material belongings.

Session 8: whole group, not in role
Reflection period on essential items to be brought along.

Dramatic Context: The Voyage to Canada**Frame: Saying goodbye**

Session 9: whole group, teacher in role
Travelers meet at port and say final departing words to friends.

Frame: On the ship

Session 10: whole group, teacher in role
Travelers board the ship and experience the monotony of ocean travel.

Session 11: whole group, not in role
Reflection period to discuss hardships and monotony of the trip.

Frame: A hole in the ship

Session 12: whole group, teacher in role
A hole in the ship's hull is discovered which allows water to leak in.

Session 13: whole group, not in role
Reflection period to discuss problems related to ocean travel.

Session 14: small groups, teacher as bystander
Committees propose solutions for problems related to ocean travel.

Frame: Interviews upon arrival

Session 15: pair work, teacher as bystander
Journalists interview early settlers about the voyage and their expectations.

Dramatic Context: Homesteading in Canada**Frame: Choosing a homestead**

Session 16: whole group, teacher in role
A map showing location and resources of homesteads is presented.

Session 17: small groups, teacher as bystander
Families discuss their preferences and choice of homestead.

Session 18: whole group, teacher in role
Settlers settle disputes over most advantageous homestead sites.

Frame: Meeting basic needs

For this frame the class was divided into four groups. Two groups participated in the sessions while the others worked at their desks and then they switched positions. The first two groups did Sessions 19, 20, 21 and 24. The latter two groups did Sessions 19, 20, 22, 23 and 24.

Session 19: small groups, teacher in role
Settlers ride out to homesteads on wagon, prepared to work.

Session 20: small groups, teacher as bystander
Settlers begin garden and log cabin construction under supervision of a leader.

Session 21: small groups, teacher in role
Reflection upon progress of work.

Session 22: small groups, teacher in role
Wagon driver presents problems that have arisen in work and problems impeding progress.

Session 23: small groups, teacher as bystander
Settlers work on solving the problems impeding their work.

Session 24: whole group, not in role
Reflection period to discuss cooperation in group work.

Frame: Barn construction

Session 25: whole group, teacher in role
Brief meeting to encourage hard work and cooperation.

Session 26: whole group, teacher as bystander
Under the direction of an expert the settlers build a barn.

Session 27: whole group, not in role
Reflection period to discuss their experiences in group drama.

Frame: School house

Session 28: whole group, teacher in role
Students experience the routines of
a late 1800s school day.

Frame: Social event

Session 29: whole group, teacher in role
Early settlers spend their leisure time
together after church on Sunday.

Dramatic Context: Reflection Upon the Past

Frame: Interview with an elderly settler

Session 30: pair work, teacher as bystander
Early settlers in old age reflect upon
past events and changing lifestyles.

Time Frame

Before the commencement of the study, six weeks was thought to be adequate for its completion. However seven weeks and two days was the actual time required. Several unforeseen factors lengthened the time required for the study.

Firstly, the original estimate of time for completion did not include the two days where the children wrote about their favorite Social Studies' lesson. Secondly, the length of some sessions (10, 12, 30 and the reflection sessions) took longer than anticipated. A third factor in lengthening the time period of the study was that changes to the original plan occurred. Sessions 5 and 9 were added by the teacher researcher and sessions 14 and 28 were added at request of the students. Finally, as the study ran into the month of June, many special events including track meets, carnivals, cultural presentations, field trips and provincial pilot tests took precedence over the study.

In proposing ways to avoid extending the length of the study, one should choose a less busy time of the year. One might plan fewer sessions, allowing room for the inclusion of student initiated sessions. Finally, one might consider doing the sessions in blocks on consecutive days to shorten the overall length of time.

Data Collection

Data pertaining to student language interactions and student attitudes was collected throughout the study in a variety of ways. While data pertaining to the language interactions was collected only during the group drama sessions, data pertaining to student attitudes was collected throughout the school days during which the study took place.

Spradley (1980) states that "the major part of any ethnographic record consists of written fieldnotes" (p. 64). He stresses the importance of the way in which you write down what you see and hear. One should always identify the speaker, record language utterances verbatim and use concrete language rather than generalities when describing observations. In such a manner one may provide a more valid and complete picture and be better able to make generalizations from specific examples. Also important to include are one's own "experiences, ideas, fears, mistakes, confusions, breakthroughs, and problems that arise during fieldwork" (Spradley, p. 71) as it helps one to understand influences on the research.

Field notes, containing concrete language (Spradley, 1980), kept by the researcher during the study recorded observable events or interruptions affecting the nature of the activities. These were recorded both during the group drama sessions, after each individual group drama session, and during the

school days for the duration of the study. Student comments, identified by speaker and recorded verbatim, and student behaviors, described in concrete language, concerning the group drama but made outside drama time were noted (Spradley). Other researcher opinions, observations and insights were also recorded (Spradley).

Student attitudes, in conjunction with being recorded in field notes, were recorded during reflection sessions in which the students were asked by the researcher to reflect upon their feelings and learnings in group drama. The students responded by either writing in their journals or by participating in oral discussions. The group discussions were recorded on audio tape and the journals were dated and kept by the researcher. Eisner (1979, cited in Guba, 1981) stresses the importance of the "collection of referential adequacy materials" such as those previously mentioned in order that "findings and interpretations can later be tested" (p. 85). Maintaining the raw data also allowed for the data to be audited and the findings and interpretations to be verified by a professor of educational drama and a professor of second language learning. Furthermore, collecting data on student attitudes from three separate sources allowed for the triangulation of data or overlap methods (Guba, 1981) which is important for reliability.

In collecting data on student language interactions both audio and visual recorders were used. Twelve sessions were recorded on both audio and visual tape. The video recordings provided for objective viewing of raw data at a later date and the opportunity to reflect on the experience. All of the sessions were recorded on audio cassette. The use of two audio recorders with pressure zone microphones for whole group sessions and one audio recorder with a pressure zone microphone for each small group or pair work situation proved adequate

to capture student dialogue. These audio recordings were kept as raw data for review at a later date.

Selection of Data

Once the collection of the data was completed the language interactions were transcribed verbatim from the raw data. Approximately ten hours of recordings and three hundred and sixty pages of transcriptions necessitated the selection of a representative sample of raw data for indepth analysis. Various factors were taken into consideration in the selection and elimination of data.

Regrettably there were a few sessions in which the dialogue was inaudible, these were immediately discarded. To maintain a substantial quantity of data, the more lengthy sessions were considered. Those lengthy sessions in which there was a high level of dramatic tension and commitment on behalf of the students were preferable as these factors are essential to successful group drama sessions. Furthermore, as the intent of the study was to analyze student language interactions, the sessions reflecting such interactions were chosen over those containing more teacher student interactions.

Five types of sessions involving varying group sizes and levels of teacher involvement were noted. A representative sample necessitated pair work, two small group sessions, one with and one without teacher involvement, and two whole group sessions, one with and one without teacher involvement.

Rather than selecting isolated sessions, four frames were chosen. Although some frames involved only one session, others consisted of several. The reason for choosing frames, rather than sessions, was in an attempt to maintain the context in which the language interactions had occurred. Thus, the quantity of data, the level of commitment and dramatic tension, the group size

and the level of teacher involvement were factors influencing the selection of a representative sample for indepth analysis.

To represent pair work the frame 'Interviews with an elderly settler' was selected as the interviews were longer and showed more student commitment than the interviews in Session sixteen. Only three of the twelve interviews were used. The three interviews represented four common themes emerging in all interviews. One interview was a recap of the group drama. In the other two the children created their own stories about the past, one doing so with ease and the other with difficulty.

The frame 'Meeting basic needs' was selected to represent small group work. It provided the necessary quantity, level of dramatic tension and commitment of the students. Some sessions included the teacher in role while in others she was a bystander.

The frame 'A hole in the ship' represented whole group work with the teacher in role. The frame 'Barn construction' represented whole group work without teacher involvement. Both frames provided a large quantity of data with a high level of dramatic tension and student commitment.

The discarded small group and whole group sessions either contained a larger number of teacher-student interactions, lacked sufficient quantity of data, or did not have as high a level of dramatic tension or student commitment.

Reorganization of Group Drama Sessions

A closer examination of the sessions chosen for indepth analysis revealed a need to regroup the sessions in a more manageable fashion. First of all, there was a whole group session within the frame 'Meeting basic needs' which represented small group work and a small group session within the frame 'A hole in the ship' which represented whole group work. The sessions, rather

than the frames, needed to be isolated in order to adequately determine and describe the size of the group.

Secondly, because the frame 'Meeting basic needs' was done twice for two sets of two groups, there were as many as four repetitions of the same session (Session 20, in particular). If these repetitions were counted as individual sessions and if the three interviews from Session 30 were counted as individual sessions (which in a sense they were), there would be a grand total of nineteen sessions. Nineteen sessions, rather than four frames, were simply too many contexts to describe.

In examining the nineteen sessions five themes representing the type or context of session emerged. The five types of group drama sessions are as follows:

1. Reflection sessions. Whether in role or out of role, in small or large groups, the teacher and students discussed the happenings in the group drama.
2. Teacher instructing sessions. Whether in small or large groups, but with everyone in role, the teacher gave instructions, set the purpose or posed a problem during these often brief sessions.
3. Student problem solving sessions. During these sessions, in role, in small or large groups, the purpose of the session was to find a solution for a problem.
4. Students performing a task. Although small difficulties or problems may have arisen, none had been predetermined, before the onset of these sessions. In small or large groups, in role, the children had a specific task or job to do.
5. Interviews. In role, in pair work, and without an audience, the children questioned one another about the past.

In regrouping the sessions in this manner, it was still possible to denote the size of the group and the level of teacher involvement. Furthermore, it

provided a clearer picture or description of the context in which the language functions occurred.

Data Analysis

The language functions were coded, counted and then reviewed by a professor of educational drama and a professor of second language learning. The counting of language functions did not refer to the length of the utterance but rather to its occurrence. For instance, if three sentences were spoken in succession, all of which represented the same function, they were coded as only one occurrence. If, however, a different speaker interjected, whether the statement made represented the same function or not, it was counted as a separate occurrence. The informative, directive and expressive functions were counted and the totals were tabulated.

The imaginative function was not counted nor tabulated for the following reasons. The imaginative function might be viewed as an umbrella term because it was being used at all times during the group drama. The children were using their imaginations to create their roles, their actions as well as language in imagined situations in group drama. The ways in which the imaginative function was used was noted and grouped according to commonly recurring themes.

The ways in which students managed conversational skills or made conversational moves was noted in the raw data from all sessions. These occurrences were then grouped according to common themes but were neither counted nor tabulated as they most often occurred within the context of a language function. The length of most conversational moves was of a very brief nature, especially in comparison to language function utterances and counting

such brief occurrences might provide an unrealistic representation of their actual occurrence.

As there was insufficient data from the frames selected for indepth analysis on language functions, all of the group drama sessions were used to provide raw data on the children's use of their maternal language or English. The English used during group drama was coded according to four characteristics: 1) one word utterances, 2) more than one word utterances, 3) complete sentences and 4) off task utterances. The off task utterances were also coded according to the first three characteristics.

In the proposal for this study the researcher had intended to examine the students' use of social studies vocabulary. However, an operational definition for the term could not be developed. Thus the question was dropped from the study.

In exploring students' attitudes towards social studies and towards group drama data from the oral reflection sessions, the student journals, and the field notes were used. Both verbal or written comments and behaviors reflecting student attitudes were noted. Comments and behaviors were categorized and the categories were verified by a professor of drama and a professor of second language learning. Data from all sources were cross referenced to substantiate findings.

Validity and Reliability

The validity of this study rests on the naturalness of the setting (Spradley & McCurdy, 1972). It should be noted that the children were accustomed to being recorded on audio tape and on video tape. This familiarity lessened the

occurrence of unnatural responses. The exclusion of outside observers or researchers in the study also helped to maintain normalcy during the study.

To ensure reliability data was collected from a variety of sources which enabled overlap methods or the triangulation of data to be employed (Guba, 1981). Raw data was maintained so that the selection, coding, and counting of data as well as the categories of themes could be viewed at a later date by a professor of educational drama and a professor of second language learning.

CHAPTER IV

REPORT OF THE FINDINGS

This chapter will present the findings of the study based on the four questions outlined in chapter one. The findings of each question will be preceded by a brief description of the measures used in analysis and the question. A sample of the coding procedures of Session 14, transcribed verbatim from the audio tapes is in Appendix A (p. 84).

Language Functions

The first and most vital question in the study was:

What specific language functions are characteristic of children's interactions during group drama and with what frequency?

Four language functions, the informative, directive, expressive and imaginative were identifiable in the transcripts. When determining the frequency of occurrences, however, the imaginative function was not included in the tabulations. The imaginative function acted as an umbrella term, for it existed at all times during the group drama as the children used their imaginations to create the situation, their roles and their language in role. To calculate the total of all language interactions in role would not further one's understanding of the imaginative function. Hence, a description of this function rather than a tabulation of frequency will be presented.

The frequency of occurrences of the other three functions, the informative, directive, and expressive will be presented in Table 1 (p. 48). The

Table 1. Frequency of Language Functions in Group Drama

		Types of Language Functions				
TYPES OF GROUP DRAMA SESSIONS	WITH TEACHER		"n"	Informative	Directive	Expressive
		REFLECTION				
		whole group*	49	39%	2%	59%
		whole group*	35	37%	-	63%
		whole group*	25	52%	-	48%
		small group	47	45%	13%	43%
		totals	156	43%	4%	53%
		TEACHER INSTRUCTING/ SETTING PURPOSE				
		whole group	4	100%	-	-
		small group	47	91%	2%	6%
		small group	3	100%	-	-
		small group	4	75%	-	25%
		totals	58	92%	1%	8%
		STUDENTS PROBLEM SOLVING				
		whole group	76	43%	17%	39%
	WITHOUT TEACHER	small group	62	31%	-	69%
		small group	43	28%	5%	67%
		totals	181	34%	7%	58%
		STUDENTS PERFORMING A TASK				
		whole group	88	33%	48%	19%
		small group	57	46%	49%	5%
		small group	33	61%	36%	3%
		small group	36	44%	53%	3%
		small group	27	41%	56%	4%
		totals	241	45%	48%	7%
		INTERVIEWS				
		pair work	57	75%	-	25%
		pair work	39	59%	-	41%
		pair work	78	76%	4%	21%
		totals	174	72%	2%	26%

"n" refers to the total number of language function occurrences within each session.

* Not in role, all the rest in role.

frequency of occurrences represents the speakers' changing use of language functions, or the change of speaker, not the length of the function. Even though there was no major difference in the length of utterances in the three functions, there was a major difference in the length of sessions. The length of sessions varied from five to forty minutes. It is for this reason that overall totals for each language function in all sessions were not made.

Informative

The informative function not only occurred in all group drama sessions but it did so with a reasonably high frequency. As one might expect, its occurrence was highest when the purpose of the session was simply to inform or instruct. It was also relatively high when the children, as elderly settlers, recounted tales of their past. Although always maintaining a level of approximately one third and higher, the level of frequency was lowest when a different purpose, such as problem solving, took precedence in the session.

The children used the informative function in a variety of ways. It was used to inform others, to ask others for information and to learn new information pertaining to social studies and the second language.

In the group drama sessions learning more about the second language occurred. This was most obvious in learning new vocabulary. A common term introduced in the early settlers unit, 'gouinard', was first uttered hesitantly and then more confidently. Soon other children picked it up and used it without hesitation.

French terms such as 'le bras', 'une scie' and 'les pelles' might be considered as mastered vocabulary at the grade three level, but this was not necessarily the case. One child after hearing the correct word used by others, self-corrected her mistake of using 'cire' for 'scie'. Children bluntly corrected the

vocabulary errors of others and often, as in the following example, would supply the vocabulary item when they realized a need.

- 'Elle, elle, elle, ma soeur est
tout burnt all ici.
- Tu veux dire tout ton bras?
- Oui tout son bras.'

Other children asked for information when unsure about vocabulary. 'Quoi est des pelles?'

The informative function was used in the group drama sessions to practice and learn vocabulary in the second language. Children relayed information to one another and asked questions for more information about the second language.

The children reviewed, clarified and deepened their understanding about the early settlers' lives by using the informative function. Sometimes they simply stated known information such as

'Oui, mais on doit défricher
un terrain pour ça, pour
faire un jardin. Il y a trop d'arbres.'

They also had the opportunity to ask questions for more information and the questions reflected different second language structures.

'Où est-ce qu'on va les mettre?'
'Il n'y a pas de magasins?'

When asking for information they often received lengthy responses from fellow students.

- 'Qu'est-ce que tu fais pour - à
la maison - pour jouer?
- Beaucoup de fois, on n'a pas
le temps de jouer, mais si on
a, on a umm, on peut couper
un baton, qu'on peut rouler dehors
et on a des umm, on fait la musique.
Papa fait le violon ou des pianos.
On peut chante et beaucoup d'autres

choses. On peut faire comme, saute à la corde ou la marelle.'

This explanation was expanded upon with more grammatically correct language describing wooden toys and dolls.

The children also inquired about the accuracy of the dramatic experience in relation to factual information about the early settlers. After the barn construction session in which the whole class had participated a child stated 'mais les femmes a travaillé aussi'. The children used the informative function in the form of statements and questions to review, clarify and learn information about the early settlers and about the second language.

Directive

Only eleven of the nineteen sessions contained the directive function and most often it was at a low rate of frequency. However, in the sessions in which the purpose was to do a specific task and a child leader was supervising the activity, the frequency rose to nearly half of all utterances. The lowest frequency occurred in oral discussion sessions and in problem solving activities.

It was interesting to note that the children's use of the directive function ranged from polite requests to blunt commands. Tones of voice also fluctuated. Also the structures of the statements varied from the use of the imperative, the interrogative, to the declarative.

The blunt commands were most often very short imperative statements. The use of one word such as 'Travaille' or 'Regardez' was common. Sometimes they were more lengthy such as 'Mets-le dans l'eau', 'Bouge pas', or 'Venez avec moi, vite! These short blunt commands usually occurred when time was of the essence and actions were fast paced.

As the action slowed the length of directive function utterances lengthened and became more of a polite request. In some cases the imperative was used. 'Passe-le, s'il te plaît'. In other cases the declarative was used to request an action of another person. 'Il faut mettre les graines, maintenant.' The interrogative was also used in a more polite form of directing action. 'Attention, attention, est-ce qu'on peut avoir ton attention?'

Through the group drama sessions, in particular when the students had a task to do, the directive function took the form of polite requests to blunt commands in the grammatical structures of the imperative, declarative and interrogative. Although it is not obvious if the grammatical structures were learned in this context it is evident that they were practiced.

Expressive

The expressive function was identifiable in seventeen of the nineteen sessions. The highest frequency of the expressive function was in small group problem solving activities without the teacher's involvement. The second highest frequency of its occurrence was in whole group reflection sessions with teacher involvement. The lowest frequency occurred in sessions in which the purpose was for the teacher to give instructions and for the students to perform a specific task. The context or the purpose of the sessions seemed to have more of an effect on the frequency of the expressive function than did the size of the group or the involvement of the teacher.

The children used the expressive function to accept and reject the ideas, opinions and feelings of others as well as to contribute their own. They used higher level thinking skills in expressing cause and effect relationships, and in predicting or hypothesizing future outcomes. Often their statements were very lengthy when explaining their ideas or opinions.

Although the expression of feelings did not appear as frequently as the expression of ideas and opinions, it did occur. When asked, the children expressed their feelings, 'Chaud et fatigué'. When involved in telling a story feelings were also expressed 'Donc, j'ai très peur'. Involvement in certain activities often caused imaginative injuries 'J'ai mal à la doigt'. As in the following example, reasons were given for their feelings 'un peu fatiguée parce que mon bébé ne peut pas dormir'.

Interactions reflecting their feelings about an event were more plentiful. In recounting stories details were added 'C'était vraiment beau' or 'Quand j'étais petite mon favorite sport était l'équitation'. In discussing the group drama activities they stated 'C'est plus difficile parce qu'il est moins de personnes'. 'Je voudrais une parapluie' was uttered when imagined rain began to fall during a session. The children also made inquiries about other's feelings such as 'Est-ce que Monsieur Boute a aimé sa nouveau chat?' or 'Tu aimes ma petite histoire?'

More frequent than the expression of feelings was the expression of opinions. Inquiries and statements reflecting opinions were uttered as a matter of fact as in the case of 'Est-ce que tu penses que ça c'est beaucoup?' or 'Je pense qu'il y a deux autres (problèmes). Les vêtements sont mouillés et beaucoup de personnes est malade'.

Statements of opinions were often expanded upon and reasons supporting opinions were given. 'Aussi, je pense que les bébés est un petit peu (d'un problème) parce que les bébés pleurent et des temps les personnes est fatiguées. On ne peut pas dormir.'

The most frequent type of occurrence of the expressive function was that of children describing their ideas about the way in which things ought to be done. 'Tu peux mettre comme une couverture dessus et laisse-la et chaque

groupe peut voir si c'est mouillée ou pas et si c'est mouillée il faut tu fais quelque chose d'autre.'

The statements describing the way in which things ought to be done were often followed by a prediction of future results. Predictions were stated and implied in questions. 'Si on va maintenant, les murs de la, les murs de la cave va tomber.' 'Quoi si le l'eau va sur le, qui va sauver la nourriture?'

During the group drama the children actively accepted and rejected the ideas of others. When involved in fast paced interactions the children were quite blunt and to the point when accepting and rejecting the ideas of others. For example: 'Non, on doit fait la cabane plus haut et -' or 'Oui, mais qu'est-ce que ...'

In the sessions in which the children were less physically active and were discussing possible actions, their acceptance and rejection of ideas took on a more polite form as in the following examples. 'Oui, j'aime cette idée' or 'Je pense que c'est pas assez parce qu'il ...' or 'Peut-etre on peut faire umm, avec X's idée, peut-être on peut faire ...' or 'Oui et on va avoir assez.' The children often showed their acceptance of others ideas by continuing unfinished statements and expanding upon others' ideas.

The group drama sessions, in particular the reflection and problem solving sessions, provided the context for the use of the expressive function in meaningful communication. The ways in which the expressive function was used were many. Children expanded upon their own and others' ideas. They spoke of causes and effects and predictions. They accepted and rejected the ideas of other children. They had the opportunity to express simply or in detail their ideas, opinions and feelings.

Imaginative

Although the imaginative function was in use at all times as the children were in role in an imaginary situation certain interactions were more identifiable as to the use of the imagination than others.

It is interesting, for example, that the children used words for noises especially when the noise might make a sound similar to the word. 'Scie, scie, scie' was spoken as they sawed and 'clou, clou, clou' as they hammered. As the children only used words that somewhat matched the sound they seemed to be using the language imaginatively or poetically.

The children changed their voices and use of language to match the role and situation they had created. As in the example 'Je peux travaille, je peux aider papa' or 'J'ai cinquante sous, maman' the voice changed to an even more childish tone as the child defined her role in the drama.

The roles were neither pre-determined nor prescribed but chosen by the students for a particular situation. They maintained the role and the language suited to the role until it was more suitable to take on another character. It was very common for the children to maintain their commitment to the role even outside of drama time such as during reflection sessions. The following examples occurred during a reflection session 'Quand tout le monde parle, j'ai fait, avec quelques amis, j'ai a fait umm, des peintures parce que je suis une artiste.' In the session at the one room school house the children changed to a much more formal and respectful tone completing every statement in the following way 'Oui, Madame' or 'Math, Madame'. As the children gained commitment to their role, their voices, mannerisms and language changed.

The children demanded commitment of role and of situation from themselves and others. During the reflection session after the barn construction

session some complaints were made about others not holding up the walls long enough or missing a step in the construction. In a more humorous way in the following example a child questions another's commitment to the situation by saying 'Non, si j'ai mourir, je n'ai pas être ici de dire toi l'histoire'.

Many details to stimulate the imagination were added to stories such as 'j'aime ma soeur beaucoup . . . elle a cheveux roux, les yeux comme moi . . . Elle a un chapeau, ça protège la tête . . . J'ai la gardienne d'elle.' Details were often added in order to adequately describe the invisible. Sometimes it was an arduous task within the time constraints of action drama and fast paced interactions.

- 'On peut faire le bois autour de chaque -
- Uh, uh, pas ce bois parce qu'on doit a le soleil.
- Je sais pas le bois tout autour, jusqu'à un coin et on fait -
- Mais, mais -
- Non, non, non, on doit fait un roof et coupe la dans plastique, mais une chose pour couvre la.
- Oh la plastique, mais il ne peut pas breathe then.
- On peut faire les trous.
- Non, juste les wires avec les petits trous comme ça, ou avec les postes et en haut -
- On peut mettre la plastique avec les petits trous dedans
- Oui, comme les woodpeckers!

The speed of the conversation was very fast and although many errors were made the children worked hard at describing the plan they had in mind.

The Sessions

From Table 1, one might infer that the sessions in which the teacher instructs or sets the purpose are the least efficient in providing for a variety of language functions. One might pause to consider how much of a regular school

day might reflect this kind of a context. However, in group drama, these sessions were very brief and most often unnecessary as directions could have been given within the context of other sessions.

The informative and expressive functions were more evenly balanced in the reflection, the problem solving and the interview sessions. In the interviews the children relied mostly on factual details about their lives in the past. During reflection sessions, the children were able to, with the involvement of the teacher, summarize and expand upon subject content as well as explore their feelings and ideas about the content and the experience. It is interesting to note that in the problem solving sessions without teacher involvement the children explored many possible solutions to the problem in expressive language and relied much less on factual references. To encourage the use of the expressive function, the teacher need not always be present.

In permitting children to take an active leadership role, as in the student performing a task sessions, the directive function was used. As this function did not readily occur in other sessions, the inclusion of this type of session was very important.

In conclusion, the variety of sessions in group drama allowed for a variety of functions to occur. To maintain a balance of language functions it is necessary to include at least problem solving and student directed task performing activities. However, to summarize and expand upon the objectives in a lesson, the reflection sessions proved to be very worthwhile.

Conversational Moves

The second question in the study is:

How do children use conversational moves in their language interactions during group drama?

The occurrences of conversational moves were noted throughout all drama sessions and then were grouped according to recurring themes. Throughout the group drama the children used language in such a way so as to gain entrance, maintain a turn, change a topic, avoid a topic and exit from a conversation. The ways in which they did so will now be discussed.

During the sessions it was evident there was no need to pressure the children to speak as they were highly motivated and eager to do so. In fact they fought for a turn in conversations. To get into a conversation words such as 'mais', 'oui', 'ça c'est', 'je sais', 'peut-être', and 'une autre chose' were frequently used. Some children were more elegant in the ways in which they interjected such as 'J'ai une autre idée' or 'Tu sais une bonne idée'.

Once entrance was achieved the children used the following words, often in repetition, to maintain their turn and to allow themselves time to think before completing a statement: 'comme', 'il y a', 'on peut', 'et', and 'pour'.

In avoiding topics rather than saying they didn't want to talk about it or saying they didn't know, they found ways of easing out such as: 'Peut-être, je ne peux pas penser de ça.' At other times perhaps the intent was not to avoid a topic but to change the topic. During these times there was often a leading statement, almost a request to do so, such as 'J'ai une autre question'. At other times a more forceful approach was taken as in the case 'Je vais continuer mon histoire'. When this did not work to stop the incessant flow of questions, a change of voice and a firm 'Non' to the next question followed by an even firmer tone stating 'Est-ce que je peux continuer mon histoire?' resulted in the cooperation of others.

The subtle use of courtesy and conversation manipulation is illustrated by children avoiding harsh words when wanting the conversation to come to an end. From simply stating 'Est-ce que c'est la fin de l'histoire?' to a more

circuitous statement 'Grandmaman, est-ce que tu as un peu faim maintenant? Okay on va aller avoir le thé' the children were able to terminate the conversation.

The group drama facilitated the natural occurrence of conversational interactions and the children had to learn to cope with a variety of conversational moves in a meaningful way.

The Use of English

The third question of the study was:

What is the nature of the occurrence of English during group drama?

All thirty sessions in the group drama were used to provide an adequate quantity of data on the use of English.

The interactions in English were listed (noting the session and the speaker's name) and then coded according to four categories. These categories were one word utterances, more than one word utterances, complete sentences and off task utterances. The interactions under each category were counted and then tabulated. The findings will now be discussed.

Of all the interactions in English, one word utterances were most frequent and off task utterances were least frequent. The following is a break down of percentages of occurrences in English:

one word utterances	63%
more than one word utterances	20%
sentences	13%
off task utterances	4%

The nature of these utterances will now be dealt with.

One Word Utterances

The one word utterances in English most frequently occurred in sessions without teacher involvement. They were also more frequent as the group size diminished. Thus pair work sessions contained more one word utterances than small group sessions and small group sessions contained more than whole group sessions.

Each time a word in English was spoken, even if it was repeated, it was counted. In many instances, a child would repeat one word. The repetition of one word seemed to be an attempt to stall for time while searching one's memory for the French term or in the hopes of having someone else supply them with the French term. Often the teacher or another student would supply the French vocabulary. However as group size diminished, so too did the opportunities of someone else knowing and supplying the word.

English words uttered by one child were often repeated by another in the group drama. It is difficult to determine if the repetition of the English word indicated a lack of vocabulary or the waning of self determination to speak French after hearing an English word. If, however, one considers that some of these utterances were spoken with a French accent such as 'seller', 'carvé', 'directer', 'scoupez', and 'boquet' (for bucket) then one might assume that the intent to speak French remained strong.

More Than One Word Utterances

More than one word utterances were most frequent in sessions without teacher involvement. The size of the group was not as much of a factor in the frequency as was the type of session. In the sessions in which the pace of the language interactions quickened, the number of more than one word utterances in English increased. During slower paced language interactions or in the

sessions in which the teacher manipulated the taking of turns by the students the number of these utterances decreased.

In the group drama sessions the more than one word utterances often resembled one word utterances. 'Poison ivy' for instance may contain two words but means only one thing. 'Pots and pans' might be viewed in a similar fashion.

These utterances were often a set phrase or expression such as 'get up in the morning', 'take care', 'make sure' or 'keep an eye on'. Other types of verb phrases used in English such as 'left behind', 'turn on', 'come apart', 'run away', or 'put out' may have been more difficult for the students to find the French equivalent.

Sentences

Only one sentence in English was uttered in a session with teacher involvement. All other sentences occurred in sessions without teacher involvement. The majority of the sentences occurred in two sessions, the small group session #5 in which the families paid departure fees and stated reasons for being the best homesteader candidates and the whole group session #6 in which they signed the official departure documents. During these two sessions there was some confusion over procedures and the type of sentences used reflects this.

Seventy-seven percent of all English sentences pertained to the way in which something should be done. The children were most often telling each other what to do or arguing about what should be done.

Blunt commands were made such as 'Get in line'; or 'Give it to me.' Often there was a conflict between children when a command was given such as 'Get off my papers, Mister' or 'That was my idea X, now leave me alone'.

When children were using English sentences to discuss what should be done it was often in a conflict situation such as the following example.

'You don't even know what to put.
I know.
You don't put your name either.
You do.
No you don't.
Yes you do.
No you don't.
Yes you do.
Wanna bet?
Yes you do.
You don't put your name.
Yes you do.
No you don't.

In some cases children stated what they were going to do or questioned what should be done. Even in some of these instances there seemed to be a conflict of opinion.

The other ways that English sentences were used included making declarations and expressing opinions and asking for information. In some instances, these types of sentences were spoken during a conflict between two people.

Off Task Utterances

There was very little use of English that was off task. All of these occurrences except for one word happened during two small group sessions without teacher involvement. In one session, one child uttered four words and two sentences in English, all of which were ignored by the others. In the other session two children spoke a total of nine sentences which were also ignored by the others. Thus only three children used English off task utterances in only three of the thirty group drama sessions.

The Speakers of English

Overall the most frequent user of English was a child who was the most frequent user of one word and more than one word utterances. This child used very few sentences and did not speak off task. She seemed to be lacking French vocabulary when interacting with others in group drama. This fact did not daunt her efforts as she was a very active and enthusiastic participant.

The second most frequent user of English off task was the most frequent user of sentences and second most frequent user of more than one word utterances. He used a lot of slang and phrases in English that may have been more difficult to translate. He often used sentences to tell others what to do or how things should be done.

The two least frequent users of English off task did not speak a lot during group drama. However, the third and fourth least frequent users of English off task did speak a lot during group drama. Although they were very active verbal participants they never used English in complete sentences but only one word or more than one word utterances.

Student Attitudes

The fourth question in the study was:

What are the students' attitudes towards
social studies and group drama in this setting?

Data was collected through a variety of means such as field notes, oral discussions in reflection sessions and student journal writings. The teacher researcher used a variety of responses to the drama including student behaviors and student comments to express their attitudes.

Throughout many weeks of group drama, only one negative student comment was recorded in the field notes. This occurred during the last frame. It was a very hot June day and for one and a half hours children had been doing their interviews in the classroom while the other children worked in a hushed manner at their desks so as not to interfere with the recordings of the interviews. As the recess bell rang a child approached the teacher researcher and asked 'Are we still going to do this?' At this point the teacher researcher found a quiet space outside the classroom to allow the interviews to continue and to resume normalcy within the classroom.

Other comments and behaviors recorded in field notes were of a positive nature. A mother came by especially to say how enthusiastic her child was about the activities. In another instance, a child wrote about the group drama when doing a grammar exercise in a French language arts period. Anticipating that he might miss a group drama session, another child, in an uncharacteristic manner, said that he did not want to go to learning assistance.

A very common occurrence reflecting the students positive attitude towards group drama was the way in which they arrived at school. They arrived wearing or carrying bits of costumes such as a hat, a shawl or a long dress. They found joy in sharing these articles with other children.

The most common theme recorded in the field notes as well as appearing in the oral reflection sessions and journal writings was the comment about when would we do group drama again. When told we would do drama the next day they asked why we couldn't do it both days. They wouldn't accept later for a response as in the following case:

- 'Après la récréation, est-ce qu'on peut faire la même chose?
- Non parce que c'est l'anglais.
- Après le lunch, est-ce qu'on peut?

- Non, nous allons voir une présentation musicale.
- Après le musique?

In a student's journal this comment was written:

'je pense que cete ativete et fun et
c'est exciter et je ve faire ça on et on.'

The children said they liked group drama again and again using adjectives such as fun, exciting and interesting. They said it's like doing theater and that they liked to pretend. They said that although its make-believe, it's like doing the real thing and it's serious too. They wrote:

'J'aime les activiter de cette project
parce que c'est comme les vris
piones et pas comme deux mille
ans passer.'

The children liked group drama by showing their commitment to it and their role. They spoke of themselves in role outside of drama time. One child said she felt 'un peu lost parce que j'ai comme j'ai un bébé et j'ai peur et je ne peux pas trouver ma maman.'

Their expectations of commitment from other students was very high. When the commitment wasn't high enough they complained and when it was there they recognized and commented on it.

The children saw benefits in cooperation and in working together during group drama. 'Et si ont travaille ensemble ont peux faire plus de choses' one child wrote.

When asked to write about their most favorite social studies lesson they ever had, the majority of students wrote about group drama, either the early settler or the Inuit group drama. Some children wrote about a Japanese lunch they had, in which they dressed and ate in a traditional fashion. Very few children recorded book work for their favorite social studies lesson.

In general the students said that they liked and also learned from group drama. One child wrote:

'Je aimé de faire le parce que to peux
appris beacoup de chose comme tout
les question que les personne dit.'

They not only said that they were learning from others during group drama but also that they were learning 'pocu pocu plus', 'beaucoup de chose nouveaux de les pionniers' and 'les choses différent de les pionniers et comment ils vit au Canada'. Other children wrote or made similar comments about learning the subject matter and adding many details as to what they learned.

The children not only liked group drama and learned from them but they also stated that they thought it was a good way to learn.

'J'aime les activités comme ça parce que quand
tu parles des fois tu ne understand pas et ici tu dois
understand parce que tu fais et aussi umm tu fais
un peu plus quoi ça est si tu peux imaginer dans
ta tête.'

'je aimé prétendre tu est un pionnier parseque
tu commpred plus meus si tu est un pionnier
que quand la profeser dit.'

CHAPTER V

SUMMARY AND CONCLUSIONS

In this chapter a summary of the problem and the research design will precede a discussion of conclusions, interpretations and implications of the findings.

The Problem

The intent of this qualitative study was to describe the attitudes and language interactions of grade three French immersion students involved in a group drama based on a social studies unit on the early settlers. More specifically, the examination of language interactions focussed on language functions and their frequency of occurrence, the use of conversational moves, and the use of English by the students. Also examined were the students' attitudes towards social studies and group drama.

The Research Design

The teacher researcher's own class of eight boys and eleven girls (ages eight and nine years old) were involved for the duration of the study. The study's thirty group drama sessions took approximately two months to complete.

The group drama sessions were designed to include a variety of group sizes and levels of teacher involvement. The sessions were based on the social studies unit's objectives that were most conducive to dramatic activities, active participation and student language interactions. Reflection sessions, allowing the children to express their feelings and learnings about social

studies and group drama, either by writing in their journals or by participating in oral discussions, were included in the design.

Data pertaining to student attitudes was gathered from the researcher's field notes, the students' journals and oral reflection sessions. The field notes included student comments and behaviors concerning social studies and group drama made both during and outside of drama time for the duration of the study. Common themes on attitudes emerging from the three sources of data were synthesized.

Audio recordings of all group drama sessions and visual recordings of twelve sessions provided raw data on student language interactions. Owing to the enormous quantity of transcriptions a representative sample was selected for indepth analysis. From this sample the frequency of the informative, directive and expressive functions was counted. The imaginative function occurrences were not counted as they occurred at all times while the children were engaged in group drama. To provide a description of the context in which the language functions occurred the nineteen selected sessions were regrouped according to five types. Insufficient quantity of data on conversational moves and the use of English from the selected sessions necessitated using data from all group drama sessions. Emerging themes relevant to the language interactions were studied and described.

Conclusions/Interpretations of the Findings

A major finding in the study was that four language functions were characteristic of children's interactions during group drama. These four functions, the informative, directive, expressive and imaginative are outlined in Le français à l'élémentaire: Programme d'études (1987). The curriculum

requires teachers to create learning activities to develop the students use of these language functions. A variety of sessions in group drama provided the contexts in which these functions naturally occurred in oral communications.

In the analysis of the frequency of the informative, directive and expressive functions' occurrences, a picture emerged denoting a relationship between the context or type of session and the frequency of language function occurrences. While the informative function fluctuated somewhat, it maintained a reasonably high frequency in all five contexts whereas the directive and expressive did not.

The informative function's frequency was highest in two contexts. In one the purpose was for the teacher to instruct and in the other the purpose was for students, in role as the elderly, to recall their early settler days. Although the expressive function was used with notable levels of frequencies in some of the sessions, these two types of sessions seemed to elicit greater use of the informative function. When different purposes in other contexts took precedence the informative function decreased in frequency, although never dropping below approximately one third of all utterances while the expressive and directive functions' frequencies increased.

In contrast to the commonly occurring informative function, the directive function attained high frequency in only one context. When the purpose in these sessions entailed a student leader(s) to direct others in a specific task, the directive function rose to approximately one half with the informative function accounting for most of the other half of all utterances. Had this context not been included in the group drama, it is doubtful that the directive function would have been worthy of notice.

The expressive function's frequency was most noteworthy, as it accounted for more than half of all utterances in two types of sessions, problem

solving and reflection sessions. As group drama emphasizes, the resolution of problems or dramatic tension and the debriefing of the process and outcomes are essential elements in group drama. Thus, the two contexts integral to group drama stimulated more expressive function usage than informative. Similarly, the National Association for Drama in Education (cited in Morgan & Saxton, 1988) noted a major increase in expressive and decrease in informative language in drama classrooms as compared to regular classrooms.

The importance of providing appropriate contexts for expressive language became evident by the ways in which the students used it in group drama. They went beyond simple statements or inquiries by expanding upon their own or other's ideas, by explaining in length their reasons for accepting or rejecting others' ideas and opinions, and by extrapolating on possible cause and effect relationships and on hypothetical outcomes of events. Using the expressive function in this way required abstract thought and higher level thinking skills. Verriour (1985) also found this kind of language in dramatic activities. A link between language and cognitive growth has been established in other studies (Moffett, 1983; Vygotsky, 1962 and Heath, 1983 as summarized by Nelson, 1988) but this study did not measure these factors.

Inspired by the theories of Piaget (1962) and Vygotsky (1978, cited in Wagner, 1988) researchers have established a link between dramatic activity, cognition, and literacy development (Juliebö, Thiessen & Bain, 1991, Henderson & Shanker, 1978, Dansky, 1980, Pellegrini, 1980, 1984 and Pellegrini & Galda, 1982). These theories note similarities between drama and the cognitive skills necessary for reading and writing. Both involve the attachment of new meanings to symbols (objects, people and situations) and the use of decontextualized language. In this study, due to the nature of the make-believe pretense of group drama, the children used decontextualized

language as they attached new meanings to the creation of their roles and the situations. Their imaginations and the imaginative function were in use at all times and in conjunction with the other language functions during group drama. Whereas literacy development was not an issue in this study, oral language development was and evidence for its development was identifiable by the ways in which the students used the imaginative, expressive, directive and informative functions.

In the group drama the children were learning and using new vocabulary and speaking in lengthy utterances. In terms of vocabulary development, the children were supplied by others with new words when they requested it, when they used English words or when a pause in their conversation indicated a need. Studies have shown drama benefits vocabulary retention (Fitzsimmons, cited by Massey & Koziol, 1982). Vitz, Snyder-Greco, Norton (cited in Wagner, 1988, [1990]) and Young (cited in Stewig & Vail, 1985) reported an increase in the number of words and length of sentences. The children involved in this study spoke in great length. Often they did so to describe the invisible or to clarify more explicitly in order to be understood. Pellegrini (1982) found children to use more explicit language when involved in drama activities.

Drama advocates (Maley & Duff, 1978, Verriour, 1985, and Jones, 1986) claim that students use language for a variety of purposes in drama. This study supports such claims as the students used a variety of language functions to inform, inquire, describe, discuss, clarify, direct, command, negotiate, persuade, accept, reject, predict, hypothesize and synthesize information.

The students also used a variety of levels and styles in their language interactions. As their role or the situation changed so too did their tone of voice and their manner of speaking. When involved in fast paced action drama the students spoke more informally and curtly as compared to the polite and more

formal interjections of slower paced sessions. Heathcote (in an interview with "Language Arts", 1983), Schaffner (cited in Morgan & Saxton, 1988) and Bayoff (1986) highly recommend dramatic activities for providing opportunities to explore many different types, styles and levels of language.

The group drama provided the students an opportunity to engage in real, natural conversations that necessitated their manipulation of conversational skills. The students used language to gain entrance into the conversation, to maintain their turn, to change topics and to exit from conversations. Although these skills are not discussed in Le français à l'élémentaire: Programme d'études (1987) others (such as Allwright, 1988) have noted their importance in communication.

The use of one's maternal language or L₁ in the second language classroom has long been considered by educators to be detrimental to the learning process. In the group drama the researcher had to analyze all sessions in order to obtain a sufficient quantity of data on L₁ interactions. The most frequent use of L₁ was one word utterances followed by more than one word utterances. The more than one word utterances characterized one semantic meaning as did one word utterances or set phrases and slang expressions that were not readily translatable. When employing the L₁ as such the children were demonstrating a linguistic weakness or lack of French vocabulary. Papaefthymiou-Lytra (1987) found learner's restricted knowledge in the second language to be a major cause of L₁ usage in classrooms.

Although much less frequent than the type of L₁ usage mentioned above, the students did utter L₁ sentences during group drama. They did so most often in a conflict situation with others. Papaefthymiou-Lytra (1987) supports this finding and explains it as a way students try to save face in an awkward

situation. Use of L₁ in this manner is more an issue of the affective rather than linguistic nature.

As group sizes diminished and there was not teacher involvement, L₁ utterances increased. In support of Krashen's (1982) theory that L₂ students need adequate L₂ input, the students may have used more L₁ due to the lessened number of people who could provide French terminology. One might conclude that their increased L₁ usage was due to lack of motivation on their part or lack of pressure from the teacher. However, this did not seem to be the case, as they often spoke English words with a French accent and only three students made a few off task utterances, all of which were ignored by the rest of the class.

The students' attitudes were overwhelmingly positive towards social studies and group drama. They liked the activities and took their work seriously by demanding commitment of themselves and of others to the roles and activities. They expressed their interest in group drama to the extent of preferring it to other favorite activities. Motivation has long been established as a major factor in learning. It seemed to be working in this setting as the children spoke of learning about social studies and learning from one another. In fact it was mentioned that group drama was a good way to learn because the children could easily understand everything because they were actively participating and visualizing in their minds.

Group drama, then, seemed to increase the students' motivation towards social studies and French. It also provided them the occasion to learn social studies content while developing their oral language skills. They learned new vocabulary and they expressed themselves in lengthy interactions. They practiced conversational management skills and many different levels and styles of language for a variety of purposes. Their linguistic errors or use of L₁

could be used diagnostically by the teacher. Group drama then appeared to be a viable way of improving oral language while learning another subjects' content.

Limitations and Weaknesses of the Study

As this study involved only nineteen students and the teacher as researcher, one must be careful about making generalizations that may not be applicable to other situations. The experience of the teacher, the relationship between students and the choice of the group drama topic may have affected the results especially those concerning student attitudes. The students may have only expressed those viewpoints that they thought the teacher wanted to hear.

In designing the group drama sessions it may have been advisable to decrease the number of sessions. The numerous sessions led to a vast quantity of data from which a representative sample was selected for in depth analysis. It is possible that some important findings were missed. Also the regroupment of sessions may have misconstrued some evidence. In the coding and counting, although checked by an outside researcher, errors may have been made.

In reflecting upon the execution of the study it is advisable to find a less hectic time of the year to avoid interruptions and end of the year activities that take precedence over group drama. One might also block periods on consecutive days to enhance continuity and to decrease the duration of the activities.

Implications for Teachers

Group Drama

Neelands (1984) planning structure for group drama proved to be most useful in that it stresses careful consideration of the pros and cons of each frame and in particular of the degree of emotional distance for the participants. In two instances, in which the teacher researcher was overcome by the enthusiasm of the students and included extra sessions without careful consideration, the sessions were not successful. Saying good-bye to a loved one forever and dealing with the possibility of being left behind and alone did not provide enough emotional distance for the students to safely commit themselves to role. Hence, careful planning is important to the success of group drama.

Although the group drama structure was originally planned by the teacher researcher and included predetermined elements of dramatic tension as suggested by Neelands (1984), the children started directing the drama by spontaneous inclusions of tension. In one particularly memorable session, the teacher researcher was allowing the children the time to reestablish the monotonous mood of ocean travel from the previous day. This must have been successful for one child broke the monotony by expressing her discomfort due to all the water on the floor. The other students' enthusiasm towards the resolution of the problem seemed to be greater due to the fact that the problem was initiated by a fellow student. In the following sessions other students began initiating elements of dramatic tension.

In using Neelands (1984) planning structure and in defining roles and relationships it was very easy to vary the teacher researcher's role and the level of teacher researcher participation in the group drama. Initially the teacher

researcher's role involved her as a close participant whereas later, once the children had gained more experience, the teacher researcher was able to step back and observe from a distance.

The reflection sessions planned for this study occurred most often outside drama time and after the group drama sessions. Although reflection is necessary it need not always occur in the previously mentioned manner. In fact such reflection sessions were often redundant in nature as it was evident that reflection occurred during the other group drama sessions. For example, during the whole group barn-raising session, children's eyes suddenly lit up and they leapt into action or a verbal barrage to express their ideas about the drama. Reflection also occurred during the small group, log cabin construction session when the children, in role, while waiting for the rain to let up, discussed what they were doing, learning and feeling about the drama.

In the future, the teacher researcher would not adhere only to reflection sessions outside drama time but would include a variety of means of promoting reflection. Music, art, writing projects, oral presentations and presentations of symbolic items would be a few of the ways to encourage nondiscussive reflection. It is now obvious that some changes to the original group drama plan for this study may also have readily encouraged reflection within drama time. For example rather than simply having to choose their homestead from a preconceived map drawn by the teacher researcher, the students could have been in role as those responsible for drawing up the map and dividing it into homesteads. Had there been more time, individual or small groups of children may have led the others in a variety of early settler leisure activities. Thus the inclusion of time for reflection is important but it does not have to be a separate time from drama time.

Second Language Development

In French immersion programs with nearly minimum time allotments for each subject, group drama may lessen the pressure of time constraints by acting as an integrator of subjects. Not only do the students learn the social studies content but they may practice all of the language functions prescribed in the French curriculum.

In order to adequately cover all four language functions one needs to carefully select the types of sessions. Reflective, problem solving and student performing a task under the direction of student leaders sessions are most essential as they actively engage the students in expressive and directive functions as well as the more readily attainable informative and imaginative functions. One might wish to exclude the teacher instructing or setting purpose and interview sessions as these inspire the informative function which is so frequently used in regular classroom settings.

Although the children do make linguistic errors and use L₁ in their interactions, they are doing so in real, meaningful, and natural conversations. Unlike drills or controlled exercises these interactions may better reflect students' strengths and weaknesses which can be used for diagnostic purposes.

In providing child centered activities and allowing for adequate individual speaking time group drama is very affective. Children were able to speak at great length with their peers. In teacher centered activities a child is often cut short to allow others the opportunity to speak.

Group drama may have an effect on cognitive development and literacy development as well as oral language development. The children used more abstract and higher level thinking skills while using the expressive function.

Language has been linked to cognitive development and dramatic activities have been linked to cognitive skills necessary in literacy. Group drama may be a way of developing not only the students' linguistic skills but cognitive growth and literacy skills.

Implications for Further Research

In completing this study many questions have been discussed but many more have arisen. Research in the areas of drama and second language development is scanty. The following questions are posed as possible areas for further research:

1. Does group drama have an effect on students' cognitive development?
2. Does group drama have an effect on students' literacy development in the immersion setting?
3. Are group drama benefits related to the experience of the teacher?
4. What are the grammatical features of L1 usage in group drama sessions with immersion students?
5. Does the amount of practice time in group drama actually lead to improvement in oral language proficiency?
6. Do affective based activities work better than left brain activities for developing communicative competence?

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APPENDIX A

Dramatic Context: The Voyage to Canada

Frame: A hole in the ship

Session 14: small groups, teacher as bystander.
Committees propose solutions for
problems related to ocean travel.

X1, X2, X3, X4, X5 are replacements for student names.
Underlined words indicate English usage.
The following abbreviations are used:

INF: informative function
DIR: directive function
EXP: expressive function
MVS: conversational moves.

SPEAKER		CODING
X3	Tout le monde peut . . .	EXP
X4	Et tu vas peut-être . . .	EXP
X5	Non, non, non.	MVS
X3	Un petit peu dans une boîte, chaque personne peut . . .	EXP
X1	Peut-être on peut -	EXP
X2	Peut-être un pain et un peu de carottes.	EXP
X4	Je sais -	MVS
X3	J'ai a des oeufs.	INF
X5	<u>J'ai</u> a de pain. J'ai fait le moi-même.	INF
X2	Tu sais un bonne idée - un jour - <u>okay</u> - comme lundi une famille va donner un peu de leur nourriture, comme, comme, le pain at le lait. Ça c'est toute le pain et un peu de lait comme dans chaque - pas beaucoup - c'est comme ça.	MVS, EXP MVS

SPEAKER		CODING
X3	Je pense que c'est mieux que tout le monde donne un peu de leur nourriture parce que alors il va être assez - pas comme une famille -	EXP
X1	- On doit discute encore <u>okay</u> ? Peut-être um peut-être tout les un - peut-être comme le pain, un peu de le pain et un autre donne peut-être les légumes ou les fruits et d'autres fait des autres - oui juste un peu, pas beaucoup.	EXP MVS
?	Je sais -	MVS
X2	- un pain. Il va comme ça. Il donne un à chaque et aussi une autre famille peut donner un légume à les personnes. Toute le monde donne une chose, pas deux familles donnent le pain et deux familles donnent les légumes.	EXP
X3	Je pense que c'est pas assez parce que il ne va pas avoir assez de pain pour tout le monde. Alors, il juste donne un peu de cet pain à chaque personne.	EXP
X4	- et tu as <u>pick</u> que to <u>want like</u> un - tu <u>pick like</u> um - tu peux um, um, un chose par jour comme dans le matin comme une chose par <u>like</u> matin et à la nuit et parfois dans le -	EXP MVS
X3	- Quoi?	INF
X2	J'ai une très bien idée. Comme j'ai un, un sac de carottes comme vingt parce qu'on avait un très grand jardin et une petite maison et j'ai vingt dedans. Je ne peux pas donne un mais je peux coupe comme trois dans des petites <u>slices</u> et j'ai beaucoup de fèves et je peux donne chacun à - j'ai trois sacs de fèves. Je peux donne chacun un et du lait. Ça peut-être un bon dîner.	MVS, INF EXP INF, EXP

SPEAKER		CODING
X1	Peut-être on va mettre en groupes un ou deux familles ici et une autre ici - deux - un - ou deux ici, peut-être deux ou trois ici, deux ou trois ici ou - et - ou deux familles et d'autres familles ou un chose comme ça et il échange la nourriture et ça va être en groupes.	EXP
X3	Oui, j'aime cette idée. Tout le monde peut aller dans les groupes et puis tu peux donner que vous voudrex et puis tout le monde a quelque chose que tu aimes.	MVS, EXP
X1	Oui, et on va avoir assez.	EXP
X2	Oh-oh où est-ce qu'on va mettre la nourriture sur le bateau?	INF/EXP
X4	Dans les boîtes. J'ai a beaucoup de boîtes.	INF/EXP
X2	Quoi si le l'eau va sur le? Qui va sauver la nourriture?	EXP/INF
X4	Je sais, je sais -	MVS
X1	Oui, je sais aussi.	MVS
X4	- Moi, tu mets une boîte, oui, et tu mets une autre boîte et tu mets sur l'autre, dans l'autre, une boîte, et l'autre boîte est sur le plancher.	MVS, EXP
X3	Tu sais les choses comme il y a les choses qui est plus haut que l'eau va, peuvent aller et on peut mettre les boîtes là.	INF EXP
X1	Et aussi peut-être des fois des familles a des petites tables qui est comme ça et tu as les (inaudible) parce qu'il y a peut-être il y a une chose ici et une chose ici et tu comme fais les choses comme ça. Tu <u>unfold</u> la et c'est et ça va être un petit table et peut-être tu peux mettre toute la nourriture sur la. Quand si le l'eau va une personne peut-être peut tient la. Si il y a le l'eau il peut tient la comme ça si c'est trop haut.	EXP

SPEAKER		CODING
X3	Oui, mais aussi, il, les plus bons idées pour prendre beaucoup de ça et mettre dans la boîte encore. Alors ça va être plus facile parce que -	EXP
X4	Il peut - ils peuvent tomber.	EXP
X2	Je sais une chose qui n'est pas bon.	EXP
X4	On ne peut pas, on peut mettre une boîte en bas et une boîte en haut et on met la nourriture dans cette boîte - pas en bas.	EXP
X2	Quoi si une famille est pauvre que les autres?	EXP/INF
X4	Oui j'ai pensé de ça. Tu peux -	MVS
X1	- Je sais - une famille qui a beaucoup, beaucoup, beaucoup de nourriture -	EXP
X2	- va avec cette famille et les personnes qui n'a pas beaucoup va avec cette famille et si la, trois familles qui est pauvres et six familles qui - non - six personnes qui est pauvres, ah trois familles - oh - six familles qui est pauvres et trois familles qui est riches avec beaucoup. La famille peut-être qui c'est quatre dans une famille, deux va c'est l'autre deux va à ça, deux de chaque famille va à chaque famille et ils donnent de la nourriture.	EXP
X3	Oui j'aime cette idée et on va laisser les sur et on peut faire les choses pour la nourriture.	MVS, EXP
X1	On doit a les pères pour constuire parce que les femmes, et les femmes peut-être il a les graines.	EXP
X2	Tu peux utiliser les roches pour les femmes si on doit parce que les <u>hammers</u> est trop lourd.	EXP INF
X1	Peut-être on, les femmes, si il a les choses pour faire les choses peut-être tu as les graines et tu as le l'eau ou un sorte de liquide tu mets avec les graines - ou avec <u>dark wool</u> comme un <u>recipe</u> avec tu dois pas mettre dans le feu pour	EXP

SPEAKER

CODING

	que faire le réchauffer. Tu vas juste <u>mixture</u> , tu peux donner à les personnes. Si tu as une recette que beaucoup de personnes aiment. Peut-être les graines avec une autre chose mais pas qu'on doit réchauffer parce qu'on n'a pas de chose pour réchauffer.	
X2	X1, tu sais une bien chose qu'on peut . . . J'ai une grande, petite boîte avec pas de chose dedans. Je va, je <u>was gonna</u> mettre tout mes <u>sewing</u> dedans mais j'avais une petite boîte pour ma fête. C'est très beau. On peut mettre de sol dedans. J'ai un paquet de sol et on peut mettre des graines dedans et on peut -	MVS, EXP
?	Oui	
X1	Et on a de l'eau dans l'océan.	INF
X2	Et j'ai a les choses, ma maman et moi, j'ai a les choses, j'ai un paquet, les choses pour nourrir les plantes.	INF
X3	Oui c'est une bonne idée et on peut mettre avec les umm . . .	MVS, EXP
X4	Où est-ce qu'on va les mettre?	INF/EXP
X3	- sur les choses avec la nourriture.	INF/EXP
X2	Chaque jour on doit <u>check</u> les parce qu'on va <u>make sure</u> parce que ça doit être très très fraîche.	EXP
?	- Chaud (incomplete - inaudible)	
X5	Ma maman -	MVS
?	- réchauffe un peu, réchauffe la plante un peu (incomplete-inaudible).	
X5	Ma maman a donné moi un chandail - chandelle.	INF
X2	Est-ce que tu es un enfant ou un maman?	INF

SPEAKER		CODING
X5	J'ai un enfant.	INF
X3	Chandelle.	
X1	On peut a une chandelle pour réchauffer -	EXP
X4	- et tu tenir ici pour comme cinq minutes -	EXP
X1	- cinq seconds pas réchauffe tout <u>so</u> le plante va brûler. Et peut-être on peut faire le pain. On peut a les chandelles et le pain et beaucoup de chandelles ice et ça va -	EXP
X5	Et aussi faire une fête.	EXP
X3	Et peut-être on peut mettre - une soupe avec de carottes.	EXP
X5	- et j'ai beaucoup de chandelies. Je peux donner un à toi, à toi, à toi, à toi.	INF